



IGNITE THE POWER
OF FAITH AND CREATIVITY...

WRITING
AS
WORSHIP

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**CHRISTIAN
WRITERS**
CONFERENCE

April 5-7, 2017 ~ PRE-CONFERENCE NEXT LEVEL CLINICS

April 7-11, 2017 ~ MAIN CONFERENCE

" The act of putting pen to paper encourages pause for thought, this in turn makes us think more deeply about life, which helps us regain our equilibrium."

—Norbet Platt

► MAJOR MORNING TRACKS

Seven comprehensive courses to choose from, each one designed with three parts packed with benefits.

- RECEIVE INSTRUCTION FROM TOPNOTCH INDUSTRY PROFESSIONALS.
- APPLY SOME OF THE PRINCIPLES IN YOUR OWN WRITING.
- IN AN AFTERNOON MENTORING GROUP, SATURDAY AND MONDAY, SHARE YOUR WRITING FOR CONSTRUCTIVE RESPONSE AND/OR BRAINSTORMING.

At the conference, choose one of seven tracks designed for writers at every skill level for your Major Morning Track — Saturday, Sunday, and Monday.



JEANETTE HANSCOME

#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Whether you're a complete newbie, are returning to writing after a hiatus, feel stuck, or sense God shifting your writing focus, the question is the same: "Where should I start?" This class will answer that question plus more.

Saturday, 9:00 – 10:30

Introduction

Why are you here?

How to get what you need out of this class

The one thing I can promise

Why the new notebook? - **The power of a fresh start**

Why your story matters

Why you need to tell it

"Am I cut out for this?" How to know

The truth about writing in today's market



JEANETTE HANSCOME

#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Who controls your writing career?

Your part

The editor's part

God's part

Dreams and goals

The courage to dream

Short-term writing goals

Long-term writing goals

The secret to getting started (or restarted)

The answer for everyone is

“Where should I start?” - **Determining your next step depending on ...**

Experience level

What you've written so far

What you know about the publishing industry

Your current stage of life

Making the most of where you are

Now is your time to...

Try as many as possible

Enjoy without a lot of



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Get your work

Form valuable

The power of relationships

5 contacts to make during the conference

At least 1

At least 1

At least one writer who knows

At least one person who you

At least one person who will

2 appointments to make during the conference



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Saturday 11:00 – 12:00

HOW TO MAKE YOUR STORY MATTER TO OTHERS

3 THINGS TO NEVER TELL AN EDITOR

HOW TO MAKE EDITORS LOVE YOU
(THE ADVICE THAT CHANGED MY WRITING LIFE)

“YOU SHOULD WRITE A BOOK!” -
HOW TO WRITE A PERSONAL STORY, THAT EDITORS WILL WANT TO READ

“WHO WILL PUBLISH MY WORK?”
JUMP-STARTING YOUR WRITING CAREER WITH...

Articles

Devotions

Compilations

A Blog



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Stories only you can write

Writing exercise:



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Sunday 9:00 – 10:30

What kind of writer are you?

Knowing what works for you and what doesn't

Finding (or rediscovering) your voice

"I'm writing a novel that's sort of a memoir"

Choosing the right genre

From great idea to finished manuscript

The process that every manuscript must go through

When to show your work to others

How to know when you're done

Sitting down to write – Getting your story written



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Craft – taking your story from good to publishable

Writing exercise:



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Monday 9:00 – 10:30

“Why is this taking so long?” - Understanding the process

“No one wants my story. Now what?”

Dealing with discouragement

Turning rejection into a good thing

Applying critiques and editor feedback

Learning to love God’s timing

“I don’t have time to write”

2 things to keep in mind

How to find time

Examining your life

The truth about the “write everyday” rule

The difference between interruptions and being interruptible



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

When is it okay not to write?

How to make up for an unproductive day

When your mind won't cooperate – 3 things to do

When life derails you - Writing through the ups and downs of life
Some possible “downs”

What to do

What not to do

How a crisis can benefit you

How to get the most out of stalls and dry spells

When life changes your writing



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Monday 11:00 – 12:00

When life meets you at the door (and it will)

How to maintain your momentum after the conference

Realistic post-conference goals

The writer you don't want to be

The writer you do want to be

Non-writing activities that will make you a better author

3 things to never stop doing

- 1.
- 2.
- 3.

Accountability and prayer partners

Closing challenge

Final writing exercise:



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#1 GETTING STARTED (OR RESTARTED) AS A PUBLISHED WRITER

Prayer

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BOB HOSTETLER

#2 YOUR BEST NONFICTION BOOK NOW: THE CONCEPT

Top 7 Reasons to Write Your Best Nonfiction Book Now:

- o _____
- o _____
- o _____
- o _____
- o _____
- o _____
- o _____

7 Best Ways to Come Up with a “Killer” Concept

- o _____
- o _____
- o _____
- o _____
- o _____
- o _____
- o _____

3 Sentences to Define Your Best Nonfiction Book Now

1. “My book is/will be about _____.”

2. “You are a _____ walking into a _____, and you pick up/buy/read my book because you need _____.”

3. “My book is similar to _____, but it is better or different because _____.”

7 Key Conceptual Questions to Ask

- o _____
- o _____
- o _____
- o _____



BOB HOSTETLER

#2 YOUR BEST NONFICTION BOOK NOW: THE CONCEPT

- _____
- _____
- _____

7 Ways to “Test Market” Your Concept

- _____
- _____
- _____
- _____
- _____
- _____
- _____

Taking these steps will...

1. _____

2. _____



BOB HOSTETLER

#2 YOUR BEST NONFICTION BOOK NOW: THE COVER

Many aspiring writers start—and sometimes finish—a book before the thing is ready to write. As a result, they often waste months or years—and even ruin fine ideas—that could have worked, if they had started out differently. This session will give you invaluable tools to write your best book now, whether you’ve started it, finished it, or something in between.

3 Paragraphs That Will Define Your Book’s Potential:

- _____
- _____
- _____

7 Things These Paragraphs Should Express Clearly and Compellingly:

- | | |
|--------------|-------------------|
| ○ why _____ | why it’s special, |
| ○ what _____ | why it’s special, |
| ○ why _____ | why it’s special, |
| ○ what _____ | why it’s special, |
| ○ why _____ | why it’s special, |
| ○ who _____ | why it’s special, |
| ○ why _____ | |



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#2 YOUR BEST NONFICTION BOOK NOW: THE COVER

Use this space to Write Your Best Nonfiction Book's Back Cover Copy Now!



BOB HOSTETLER

#2 YOUR BEST NONFICTION BOOK NOW: THE COPY

7 Steps in the Process of Writing Your Best Nonfiction Book Now:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

10 Self-Editing Exercises That Will Produce Your Best Book Now:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____



BOB HOSTETLER

#2 YOUR BEST NONFICTION BOOK NOW: THE CONTRACT

10 Steps in the Process of Selling Your Best Nonfiction Book Now:

- o Find out: _____, _____, and _____
- o Develop _____
- o Submit _____
- o Assemble _____
- o Submit _____
- o Write _____
- o Submit _____
- o Call _____
- o Sign _____
- o Buy _____

7 Steps in the Contract and Publication Process of Your Best Nonfiction Book Now:

- o _____
- o _____
- o _____
- o _____
- o _____
- o _____
- o _____

4 Things You Can Expect Your Publisher to Do to Market Your Best Book Now:

- o _____
- o _____
- o _____
- o _____

7 Things You Should Expect to Do Yourself to Market Your Best Book Now:

- o _____
- o _____
- o _____
- o _____
- o _____
- o _____
- o _____



MICK SILVA

#3 GETTING YOUR STORY STRAIGHT

Writing fiction demands mastering certain conventional elements—characterization, psychological tension, backstory, action pacing, dialogue, surprising plot twists. But how can you ensure your work stands out with a compelling voice and spiritual/emotional truth? What are the secrets not just to meeting reader expectations but surpassing them? And how can you best develop your writing muscles to take on the hugely demanding requirements of today's competitive market?

Saturday - Session 1

(9:00-10:30)

“First, Establish Your Motivation”

As Christ-followers, the first thing I believe writers must do is dedicate to sustaining creativity. I have 4 rules for writers who would commit to doing creative work:

Rule 1:

Rule 2:

Rule 3:



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#3 GETTING YOUR STORY STRAIGHT

Rule 4:

Discover Your Main Opposition

And contrary to popular opinion, a steady diet of social media is not the answer. In fact, the number one killer of creativity is the one place most professionals are saying you need to be more: online. Among the more obvious problems like getting distracted and wasting time, misinformation proliferates on the Internet. The reason for this is surprising, but simple: people want their biases confirmed. Believers have always been all too easy to exploit. We're to be innocent, but also wise as serpents.

Some of my major barriers to writing:

Some ways to be a shrewd investor of my talents:



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#3 GETTING YOUR STORY STRAIGHT

“The Secret to Lifelong Success: Vision-casting and Outlining”

How do we get our story straight? You’ve heard “Writing is rewriting?” My claim to fame is the quote, “writing is pre-writing.” I contend this is the secret to lifelong success. To get your story straight, think of getting it “aligned,” like a car. Alignment requires knowing several things are working in conjunction. You’ve got to hold many things at the same time. Alignment means achieving strong interest and ensuring clarity. You’ll do this by establishing your vision and your outline.

Pre-writing – How writing is simplified. The two major elements of pre-writing are the vision and the outline. Your primary goals set your strategy for success.

Notes:

Is pre-writing necessary? Do you have to do this even if you hate outlining? Of course not. But if you’ve ever been stuck on a book, an outline helps prevent that. Not all you write will be final chapter material of course, but it can keep you going if and when you lose your way, get stuck, lose focus or need direction. Your vision and outline are your map and compass for successfully navigating the maze of your story.

The Compass: 10 Steps to a Clear Vision

Adding specific definition to your project is how you make sure it stands out and is easily understood before you begin. Drill down to draw distinctions between big, basic concepts and get more particular about it. Using the vision form, answer only question 10 below.



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#3 GETTING YOUR STORY STRAIGHT

The Map: Your 3-Act Structure

The structure of a story is a beginning, a middle, and an end. Anne Lamott famously calls this the set-up, the complication, and the pay-off. And the story is defined by the characters. But if you know the basic shape of what needs to happen in every story, you'll be less likely to get lost.

Now, because plot comes from characters rather than the other way around, my contention is that the structure is set mostly by the beginning, secondarily by the middle, and the least of all by the end. Some writers want to have the end in mind before they set out, and that can work. But it isn't necessary and it can frustrate the story. Trying to define the story too much up front is a reason why many writers fail. However, James Scott Bell's *Write Your Novel From the Middle* details the practice of finding your story in "the mirror moment" at the middle, that spot where the character faces a "do-or-die" decision. This can help define the character's journey.

Notes:

Exercise

Write the vision and the 3-act outline for your book or a book you'd like to write.

Vision statement:



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#3 GETTING YOUR STORY STRAIGHT

3-Act Outline:

Saturday - Session 2
(11:00-12:00)

“The Elements of Every Story”

The universal elements to consider are internal (characterization, psychological tension, backstory), external (action, setting, dialogue), and both (the mirror moment, point of no return, and progressive theme).

Notes:

Every writer needs to think about the elements of a story until they become clear and defined in their head and heart. Each is essential to practice because they are what create a compelling and satisfying story (that is, a story that fulfills its goal). For the rest of our class time we'll look at defining and applying these from Bird by Bird:



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a. Action

b. Backstory

c. Development

d. Climax

e. Ending

Notes:



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Examples & Exercise

Exercise: Which elements are your strengths? Why? Which are your struggles? Why?



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How Will Your Work Stand Out?

How can you ensure your work stands out? A compelling voice, style, theme, and spiritual/emotional truth comes from living an interesting life and writing a lot. There's no shortcut but thinking and practicing writing. You need these things, but you aren't going to get them until you can allow them out of your fingers. What you can do to stand out is be sure to stand up to live before you sit down to write. And also be sure to write a lot. And if you write a lot, it means you have to read a lot too. There's no secret beyond aiming to grab readers' interest and writing clearly. Voice and good content just come with practice.

Examples - So what can you do to meet reader expectations and surpass them? Think about these elements and write to practice them enough to learn how you balance them in your own special way. This will be your style. Here are two examples:

(Title/author 1):

(Title/author 2):



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Exercise: What can you apply to your own writing from one or both of these examples?



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#3 GETTING YOUR STORY STRAIGHT

Saturday - Session 3

(4:30-5:30)

Critique and Brainstorming

Notes:

Sunday - Session 4

(9:00-10:30)

“Connecting to Your Higher Purpose”

People are always amazed at how great books speak what was hidden to them in their own hearts. And that happens because of authors who believed in something inside them that didn't exist in reality yet. But they listened and they sharpened their ears and they found the skill and the help to get that vision out onto the pages through a character's thoughts and feelings. It's about love and connection—and this is what we get to focus on as inspirational storytellers.

What is your singular focus as a writer?



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Example: Walt Wangerin's Ragman

Notes:

Isn't this what every writers needs? To discover the love of God to love ourselves enough to listen and learn to express what's in us. I think that's one of the major reasons to read books, to learn how to do this. Just to receive love enough to love ourselves enough to listen and learn to express the knowledge that's in us.

Where did you first experience that love?



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#3 GETTING YOUR STORY STRAIGHT

What's really at stake if you don't write?

Could this strengthen your motivation if you started there?



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#3 GETTING YOUR STORY STRAIGHT

Monday - Session 5

(9:00-10:30)

“Following Your Story to Freedom”

“In the beginning...” “Once upon a time...” As I said on Saturday, how we start matters. And even if you’re writing fiction, you can’t separate your own story from the one you’re writing. That’s why we’ve got to get at the heart reasons you’re writing, and what you’re really looking to get out of it. Maybe our trouble is that we don’t know what we want.

Notes:

Finding Empathy

In *How We Love*, coauthors Milan and Kay Yerkovich share how early “love lessons” form our style of relating with others. They believe nothing is more important for understanding ourselves and experiencing connection in life. They ask a simple question:

“Can you recall a time as a child when you were upset and someone comforted you?”



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The essential quality every main character needs is empathy. Empathy is compassion. Love. Reader interest depends on a hero who stands for something, who believes and hopes strongly and makes things happen through their convictions. He possesses a passionate heart, which gives him nobility, even if he's misguided or an antihero. His essential self-sacrifice that inspires readers.

What happened to your character early in life to form his or her heart?

Perfectionism & Shame

Shame is always a fear of unworthiness of connection. It's always in the way of our creativity. Comparing ourselves with others kills creativity. For every one of these choices that leads to wholeheartedness there is real shame work to be done to help us get there. How can we embrace creativity as a playful, fun thing to do until we get rid of perfectionism?

Notes:



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#3 GETTING YOUR STORY STRAIGHT

Session 6

(11:00-12:00)

“Your Deeper Story”

The internal motivations of your character, the tension, backstory and even the external action, setting and theme all come from what you yourself think and feel. Let’s discuss some practical actions to externalize (to show, not tell) what your character is feeling.

Think about the key elements of your story. Are each clear and defined in your head and heart? Do they feel authentic to you and your own experience in the world? Are you writing what you know? Is it all you know? Describe each for your story:

a. The action feels/needs _____

b. The backstory feels/needs _____

c. The development feels/needs _____

d. The climax feels/needs _____



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e. The ending feels/needs _____

Notes:

Examples & Exercise

Examples: Write your observations about how the two examples showed improvement:

Title/author 1:



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Title/author 2:

What might you apply to your own writing from one or both of these examples?



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#3 GETTING YOUR STORY STRAIGHT

Session 7

(4:30-5:30)

Critique and Brainstorming

Notes:



DOUG NEWTON

#4 FIND YOUR WORDS IN THE FATHER'S PRESENCE

Synopsis: Jesus set the standard for writers when He said: "I do not speak on my own. The Father tells me what to say and how to say it" (John 12:49). Seriously? All those amazing parables (fictional short stories) that change hearts? All those authoritative teachings (non-fiction) that transform minds? All that came from an intimate listening relationship with His Father? If the "Word of God made flesh" had to find His words in His Father's presence, how can we hope to write without a similar process? In this major morning track, you will gain confidence in your co-authorship relationship with God and learn how it works in the realms of reasoning and imagination. Your writing will likely become Spirit-filled and creatively fresh. And the value-added bonus? Your prayer life will never be the same.

Schedule:

Session #1: Seeking God's Performative Words

Session #2: Building Confidence in Receiving God's Words

Session #3: The Etch-a-Sketch: Preparing for Fresh Ideas

Session #4: Spirit-Guided Imagination

Session #5: How the Imagination Works

The following pages provide the Biblical texts and materials we will use in the course of our sessions.

Luke 10:38-42

As Jesus and his disciples were on their way, he came to a village where a woman named Martha opened her home to him. She had a sister called Mary, who sat at the Lord's feet listening to what he said. But Martha was distracted by all the preparations that had to be made.

She came to him and asked, "Lord, don't you care that my sister has left me to do the work by myself? Tell her to help me!"

"Martha, Martha," the Lord answered, "you are worried and upset about many things, but only one thing is needed. Mary has chosen what is better, and it will not be taken away from her."

John 4:46-54

Once more Jesus visited Cana in Galilee, where he had turned the water into wine. And there was a certain royal official whose son lay sick at Capernaum. When this man heard that Jesus had arrived in Galilee from Judea, he went to him and begged him to come and heal his son, who was close to death. "Unless you people see miraculous signs and wonders," Jesus told him, "you will never believe."



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#4 FIND YOUR WORDS IN THE FATHER'S PRESENCE

The royal official said, "Sir, come down before my child dies."

Jesus replied, "You may go. Your son will live."

The man took Jesus at his word and departed. While he was still on the way, his servants met him with the news that his boy was living. When he inquired as to the time when his son got better, they said to him, "The fever left him yesterday at the seventh hour." Then the father realized that this was the exact time at which Jesus had said to him, "Your son will live." So he and all his household believed. This was the second miraculous sign that Jesus performed, having come from Judea to Galilee.

WHAT GOD'S WORD DOES

John 1:1-3

Hebrews 1:2-3

Isaiah 55:10-11

1 Peter 1:23

Hebrews 4:12

Ephesians 5:25-26

John 17:17

Ephesians 6:17

Romans 10:17

Time Line of a Miracle





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#4 FIND YOUR WORDS IN THE FATHER'S PRESENCE

Luke 4:16-21

He went to Nazareth, where he had been brought up, and on the Sabbath day he went into the synagogue, as was his custom. And he stood up to read. The scroll of the prophet Isaiah was handed to him. Unrolling it, he found the place where it is written:

The Spirit of the Lord is on me, because he has anointed me to preach good news to the poor. He has sent me to proclaim freedom for the prisoners and recovery of sight for the blind, to release the oppressed, to proclaim the year of the Lord's favor.

Then he rolled up the scroll, gave it back to the attendant and sat down. The eyes of everyone in the synagogue were fastened on him, and he began by saying to them, "Today this scripture is fulfilled in your hearing."

German scholars who carefully studied the Greek word proclaim tell us it has a very specific meaning. Here's how they put it:

When heralds proclaimed the year of jubilee throughout the land with the sound of the trumpet, the year began, the prison doors were opened and debts were remitted. The preaching of Jesus is such a blast of the trumpet. Its result is that the Word proclaimed becomes reality. For the divine Word is creative force. It gives what it declares. (Kittle's Dictionary of New Testament Theology, Volume 3, p.706-707).

Isaiah 55:1-11

"Come, all you who are thirsty, come to the waters; and you who have no money, come, buy and eat! Come, buy wine and milk without money and without cost. [2] Why spend money on what is not bread, and your labor on what does not satisfy? Listen, listen to me, and eat what is good, and your soul will delight in the richest of fare. [3] Give ear and come to me; hear me, that your soul may live. I will make an everlasting covenant with you, my faithful love promised to David. [4] See, I have made him a witness to the peoples, a leader and commander of the peoples. [5] Surely you will summon nations you know not, and nations that do not know you will hasten to you, because of the Lord your God, the Holy One of Israel, for he has endowed you with splendor." [6] Seek the Lord while he may be found; call on him while he is near. [7] Let the wicked forsake his way and the evil man his thoughts. Let him turn to the Lord, and he will have mercy on him, and to our God, for he will freely pardon. [8] "For my thoughts are not your thoughts, neither are your ways my ways," declares the Lord. [9] "As the heavens are higher than the earth, so are my ways higher than your ways and my thoughts than your thoughts. [10] As the rain and the snow come down from heaven, and do not return to it without watering the earth and making it bud and flourish, so that it yields seed for the sower and bread for the eater, [11] so is my word that goes out from my mouth: It will not return to me empty, but will accomplish what I desire and achieve the purpose for which I sent it.



DOUG NEWTON

#4 FIND YOUR WORDS IN THE FATHER'S PRESENCE

We have the mind of Christ so that what we cannot conceive will be revealed to us in words taught by the Spirit (1 CORINTHIANS 2:9-16). Our responsibility is to let our mind be controlled by the Spirit (ROMANS 8:6). When we do so, God's words remain in us (JOHN 15:7), and the Spirit helps us pray when we don't know what to say (ROMANS 8:26). He even gives us words in challenging situations (MATTHEW 10:19-20) and divine wisdom when we ask (JAMES 1:5).

The Bible paints a picture of God's mind and your mind being in much more union than we often think. The Old Testament prophets foretold this kind of union wherein God's will moves our will (EZEKIEL 36:26-27). Jesus often spoke of the possibility of spiritual union with Him (JOHN 17:23,26) and the apostle Paul reaffirmed it several times, as well as spoke about Christ living in us (GALATIANS 2:20; COLOSSIANS 1:27) and working in us to will and to act according to His good purpose (PHILIPPIANS 2:13).

Luke 11:5-9

[5] Then HE said to THEM, "Suppose ONE OF YOU has a FRIEND, and HE goes to HIM at midnight and says, 'FRIEND, lend ME three loaves of bread, [6] because a FRIEND OF MINE on a journey has come to ME, and I have nothing to set before HIM.' [7]"Then the ONE INSIDE answers, 'Don't bother ME. The door is already locked, and MY children are with ME in bed. I can't get up and give YOU anything.' [8] I tell YOU, though HE will not get up and give HIM the bread because HE is HIS friend, yet because of THE MAN'S boldness HE will get up and give HIM as much as HE needs. [9] "So I say to YOU : Ask and it will be given to YOU; seek and YOU will find; knock and the door will be opened to YOU.

Doug Newton

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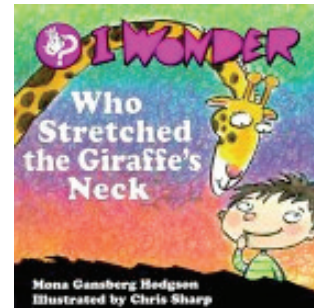
MONA HODGSON

#5 THE ART AND EXERCISE OF WRITING FOR CHILDREN

WHY WRITE FOR CHILDREN?

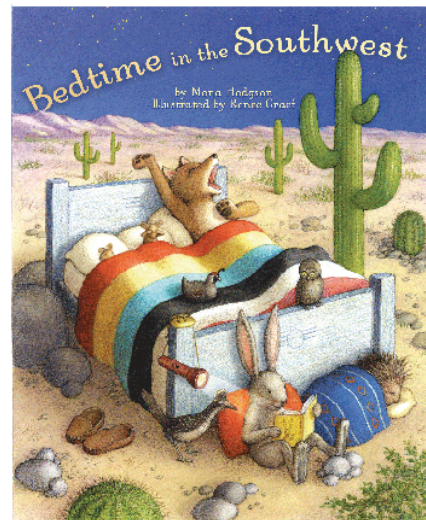
THE REQUIREMENTS

- 1.
- 2.
- 3.



RESOURCES - HANDOUT

OVERVIEW OF FORMATS AND AGE GROUPS





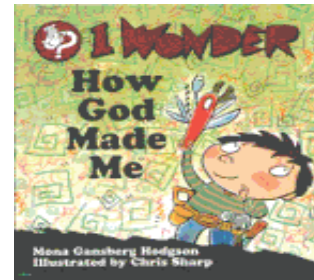
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#5 THE ART AND EXERCISE OF WRITING FOR CHILDREN

BOARD BOOKS

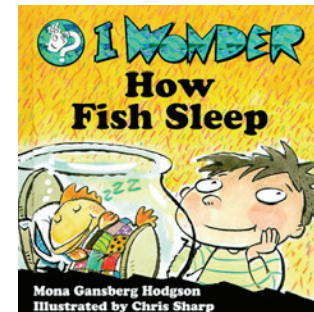
PICTURE BOOKS

Characteristics



Who is the Audience?

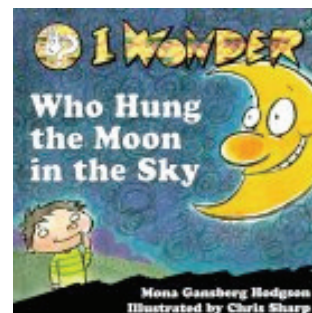
Who is the Market?



Basic Picture Book Issues

1.

2.





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#5 THE ART AND EXERCISE OF WRITING FOR CHILDREN

Three Common Picture Book Categories

- 1.
- 2.
- 3.

Formatting for Submission – HANDOUT
BOOKS FOR READERS

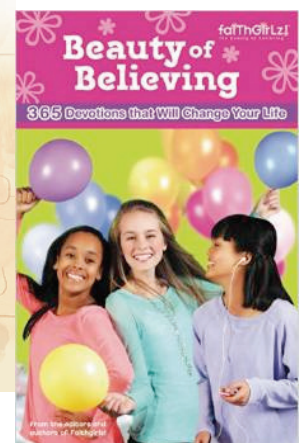
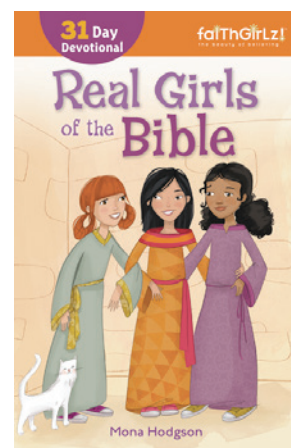
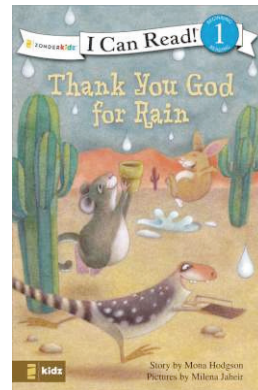
BEGINNING (EASY, EARLY, EMERGENT) READERS

Level Readers

Graded Readers

FIRST CHAPTER BOOKS

Tips





MAJOR MORNING TRACKS



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#5 THE ART AND EXERCISE OF WRITING FOR CHILDREN

MIDDLE GRADE BOOKS

Characteristics

Voice is Crucial

NONFICTION AND FICTION

WHERE TO MINE FOR IDEAS

Personal History Chart - Handout

TESTING YOUR IDEAS



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DEVELOPING YOUR IDEA

FICTION – STORY STRUCTURE

Why Fiction?

Every good story has a _____, _____, and _____.

Three Pillars for Strong Fiction:

STORY BUILDING BLOCKS

Beginning

1.

Choosing Point of View Character

Getting to know your characters

2.



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3.

4.

5.

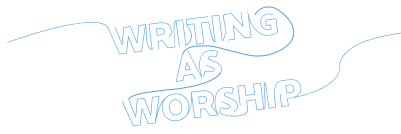
6.

Middle

7.

The End

8.



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9.

SUBMISSION FORMATS - HANDOUT

BOOK PROPOSALS

TITLES

EDITING YOUR MANUSCRIPT - HANDOUT

MARKET RESEARCH



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PROPOSAL PROCESS FOR CHILDREN'S BOOKS

Board Books and Picture Books –

Early Readers, First Chapter Books, and Middle Readers –

BOOK PROPOSAL COMPONENTS – HANDOUT

ONE SENTENCE SUMMARY

RESOURCES

WRAP-UP

The Art and Exercise of Writing for Children / MonaHodgson.com

#6 WRITE FUNNY



RENE GUTTERIDGE



SUSANNA AUGHTMON

SATURDAY

9:00-9:30 - Icebreaker/intro to us and humor

9:30-10:00 - Using Humor in Your Blogs and Social Media to Build Your Following

- * Connecting with your readers
- * How to Generate Giggles
- * How to Create the Unobvious Joke
- * How to Use What's Going on in Society to Impact the Humor

10:00-10:30 - writing exercise

10:30-10:45 - break

10:45-11:30 Using Humor as an Emotional Release When You're Writing About Serious or Heart-Wrenching Situations

- * How to Set it Up
- * When to Make the Turn
- * How to Close the Deal

11:30 - 12:00 Writing Exercise

4:30-5:30pm - Instructor-Guided Critique Groups with Mentors

SUNDAY

9:00-9:30 Play-Do Exercise - Shifting Your Mind Toward Fun!

9:30-10:00 - Using Our Funny Memories To Fuel Our Writing

- * Working to Make a Funny Memory Relevant to the Reader
- * How to Pull In the Commentary Without Making It Preachy

10:00-10:30 - Writing Exercise

MONDAY

9:00-10:30am - Crafting a Funny Scene or Scenario in Fiction or Story

- * Building a Funny Scene from Scratch
- * Building Funny Characters That Stay with the Reader/Audience

10:30-10:45 - break

10:45-11:30 Whitespace, Beats and Word Choice

- * Word Choice Is 90% of the Battle
- * How to Use Beats and Whitespace to Guide Your Reader into the Punchline.

11:30 - 12:00 Writing Exercise - humorous word usage

4:30-5:30pm - Instructor-guided Critique Groups with mentors



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#7 LIFESTYLE MARKETING

Session 1A: Manage Your Marketing

The Power of Full Engagement: Managing our energy will help us produce more and have a balanced life.

- Working constantly statistically yields less output.
- Sports stars needed strategic places of rest to be optimal.
- It's the same for us. We need to build in rest into our days, to create a rhythm to our days.
- We will work less, enjoy life more, and actually have more productivity if we take strategic breaks throughout the day.

S.M.A.R.T. Goal Setting. When you make marketing goals, be sure they are:

- Specific. Answer the 5 Ws and an H to make your goal specific.
- Measurable. How will you measure your goal. By quantity produced? By quality? How will you know you've accomplished your goal?
- Attainable. Is the goal pie in the sky? Unrealistic? What specific steps can you take today to start attaining your goal?
- Realistic. You must be willing and capable to meet your goal (or hire it out).
- Timely. Give your goal some urgency. And a deadline.

The Pomodoro Method as a Marketing Tool (to save sanity)

(You can download a free ebook here: <http://www.pomodorotechnique.com>)

1. Buy a timer. (They recommend a tomato kitchen timer, hence the name Pomodoro which is Italian for tomato). I bought an ugly white timer for two bucks at Wally World. You can see it on the left of the desk in the picture above.
2. Write down the stuff you want to accomplish in a day. Decide how much of that you can do in twenty-five minutes. (This part is fun to me, kind of like work gambling!)
3. Set the timer for 25 ticking minutes.
4. During that time, only concentrate on that task. If you get distracted, write down your random ideas on a separate piece of paper, but keep to the task.
5. At the buzzer, GET UP. Walk around. Do something else for five minutes. (Getting up actually doesn't stop the flow for me, and it forces me to move which, in turn, blesses my stiff arm and hand.)
6. After a five-minute break, set the timer again for another task (or to finish the last task).
7. After four pomodoro (25 min. of work time x 4), you take a 30-minute break.



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Session 1B: 9 Ways to Practice Focus

One. Start with a realistic view of your plate.

"It's kind of like putting too much on your plate at a buffet or potluck. It all kind of runs together and everything gets flavored by everything else and compromises the flavor of the items. Like I really hate my mashed potatoes tasting like jello salad." Heidi VanDyken

Two. Ask yourself the One Thing question (paraphrased):

What is the one thing I can do that by doing it, everything else will be easier or fall into place? (This hints at the Pareto Principle, 20% of effort produces 80% results.)

Three. Rest before you make life-altering focus decisions.

"Sabbath-keeping is a form of mending. It's mortar in the joints. Keep Sabbath, or else break too easily, and oversoon. Keep it, otherwise our dustiness consumes us, becomes us, and we end up able to hold exactly nothing." "We have let ourselves be consumed by the things that feed the ego but starve the soul."

Mark Buchanan

Four. Become Otherish.

Adam Grant wrote the book, Give and Take. The most important thing I took away from the book was learning how to be what he calls "otherish." He writes that those who are otherish "take care about benefiting others, but they also have ambitious goals for advancing their own interests." (p. 157).

I asked Grant this question: What differentiates givers at the top (i.e. those who've achieved great success) from those at the bottom (those who have burned out)?

He responded, "There are three differences that I find especially interesting—they revolve around availability, advocacy, and empathy. First is availability: failed givers are often willing to help anyone at any time. Successful givers set boundaries on when, how, and whom they help, protecting their time and energy more carefully, and pointing their giving in directions that will have the greatest impact. Second is advocacy: failed givers tend to be uncomfortable advocating for their own interests and asking for help, preferring to always be on the giving end of a transaction. Successful givers look to help others, but they also keep their own interests in the rearview mirror: they're willing to fight for themselves when necessary. Third is empathy: many failed givers fall into the trap of focusing solely on the feelings of others in need, and respond by giving at their own expense. Successful givers empathize, but they also engage in perspective-taking, considering others' thoughts and interests. This opens the door to identify win-win solutions that meet others' needs without sacrificing one's own."

Five. Untend things.

In order to have true and lasting success, we have to untend things. We ask ourselves two questions a day:

1. What has God uniquely gifted me to do—the thing no one else does quite like me?
2. And what is the task I can do today that will bring the most success?

To be successful, we have to let go of the less necessary.



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Six. Focus on the one.

When we think of the feeding of the 5,000, we focus on numbers. We extrapolate that there were 20,000 folks including women and children. But we forget the one. The one boy with the loaves and fishes. What if Jesus forgot the one? If He neglected the one, there wouldn't be the 5,000 or the 20,000.

Seven. Choose small, tend large.

Be faithful in small things, establishing integrity. Be cautious: fear makes you tend too much.

Eight. Remember Sovereignty.

You're not responsible (necessarily) for outcomes. God's sovereign reign is important to remember as you focus. He brings the harvest.

• "Just do your best, pray that it's blessed, and He'll take care of the rest." Keith Green. Do the work, but then take your hands off it.

Nine. Watch the negative talk. Stand firm in your focus decision.

"Doubt will try to creep in. Doubt that says this isn't the right decision. Doubt that says you've been wasting the time you DID spend doing that other task. Both are lies. Hear this clearly: The Father who formed you, loves you, and gifted you rejoices over the ways you've served His children – and applauds the way you will serve Him with freedom and boldness!" Keith Ferrin

Session 2: Branding Without Fear

Most people start with marketing tasks, but it's imperative we start the marketing journey on the inside, in the heart of our writing. The most important thing we can do to build a successful brand is to spend time working on the foundation.

Let's explore together the foundations of your branding journey.

1. What makes your heart palpitate?

"The place God calls you to is the place where your deep gladness and the world's deep hunger meet."
Frederick Buechner, *Wishful Thinking: A Theological ABC*

- What is the world's deep hunger, in your opinion?
- What is your deep gladness?
- How those cross create your branding statement
- If you were forced to say one last thing to the world, what would it be?
- How I arrived at my branding statement Restory



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2. What do you uniquely offer readers?

- How do you specifically help your tribe?
- I help my tribe _____.

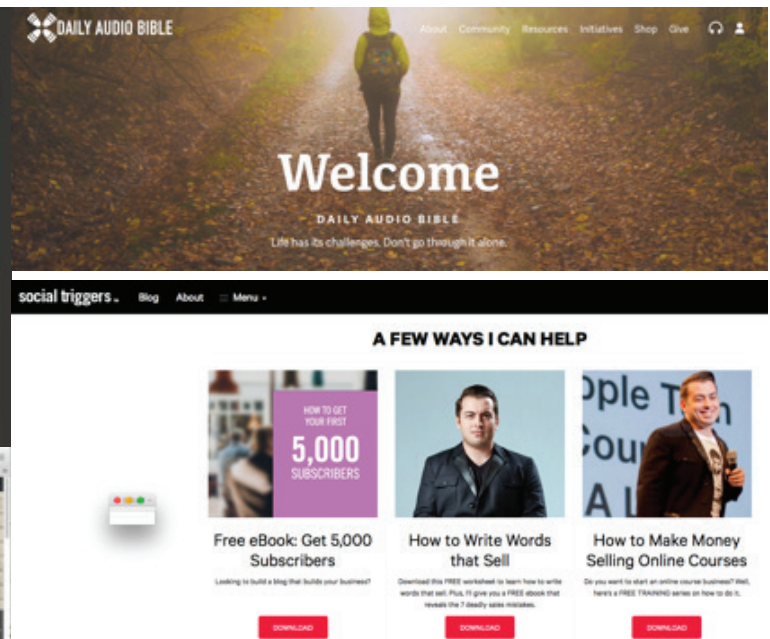
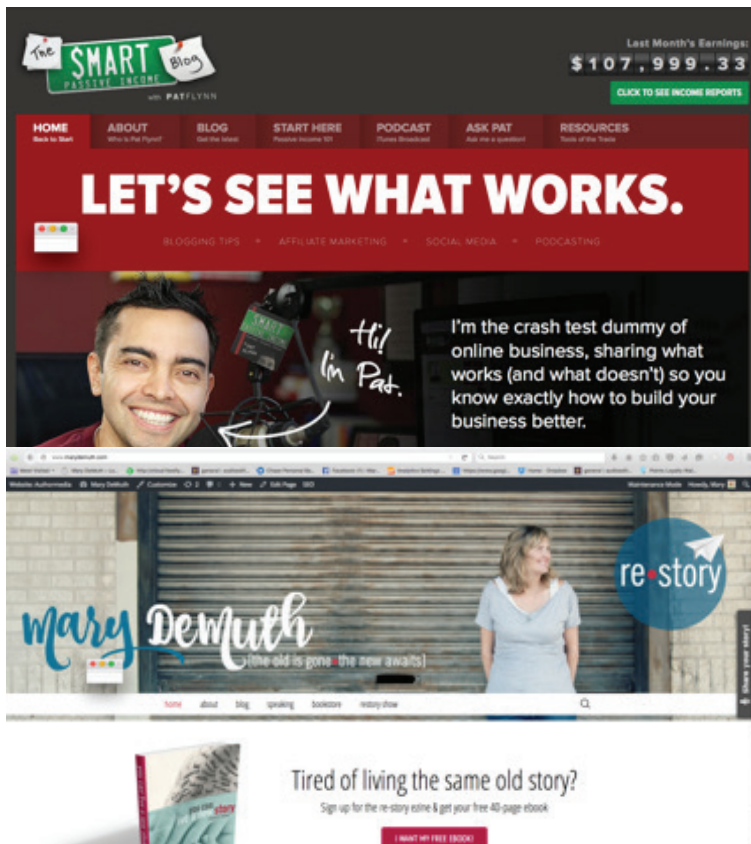
A little background: I'd been through a lot of marketing training by this point, but I hadn't given myself permission to truly allow myself to decide who I am. I tended to bend to the experts and acquiesce to their words, yet deep down I knew the tribe I wanted to lead. And since it didn't fit a particular "safe" model, I was afraid to name it. So I kept safe, trying on several brands simultaneously. The result? Burnout and chaos.

I even tried on another brand for a long time, even though it didn't fit. Once I settled my worth (I'm still in the process) and accepted who I was, I could shed the old brand and really open myself up to who I really was.

Remember, your brand is YOU.

Focus and an overall brand helps you filter your marketing efforts and bring better success.

SOME EXAMPLES OF READER-CENTRIC BRANDING:





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3. How to uncover your brand:

1. Ask your tribe.

How I did that: Mail Chimp, then google form

How specifically has Mary helped you?

What avenue has most touched you in Mary's ministry:

- ☐ When I see her posts on Facebook.
- ☐ When I encounter her tweets.
- ☐ When she has spoken to a group, and I was there.
- ☐ When she has spoken one on one with me or prayed with me..
- ☐ When I read her books.
- ☐ When I listen to the Uncaged Podcast.
- ☐ When I read her blog.
- ☐ When I receive her emails.
- ☐ Other:

List five words that immediately spring to mind that encapsulate Mary's ministry.

Finish this sentence, "Mary has helped me to..."

My heart is to help YOU live the life of freedom you're longing for. How else can I help you find that kind of life? Where can I improve?
What suggestions do you have for me as I continue to move forward? What should change? What should remain?

Categorized responses in spreadsheet:

How specifically has Mary helped you? (Responses) ☆

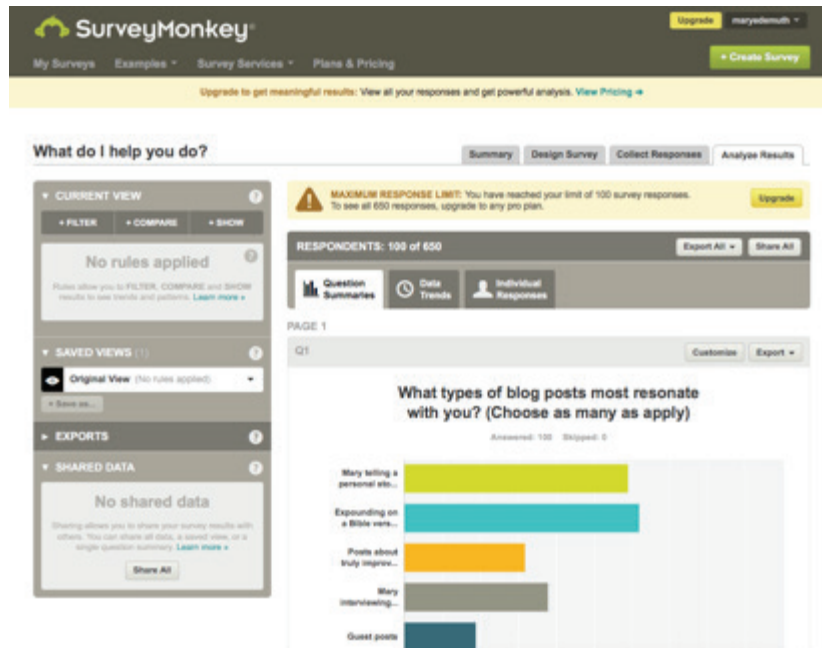
Timestamp	A	B	C	D	E	F	G	H	I
11/11/2017 10:00 AM	1	What avenue has	Finish t	W	My heart is to help YOU live the life of freedom you're longing for. How else can I help you find that kind of life? Where can I improve?				If you were to write a
11/11/2017 10:00 AM	2		understan	freedom, sexual healing, peace, calm, grace, honesty					
11/11/2017 10:00 AM	2	twitter AND face	speak		I really love you speaking out on behalf of abuse victims. I know you are a writer but I think abuse recovery is your calling/gift.				
11/11/2017 10:00 AM	2		enjoy the writing	she shares.					Walking through the c
11/11/2017 10:00 AM	2	When she has spoken to	Your writing encouraged me that healing is possible						
11/11/2017 10:00 AM	2		appreci	Christ's unconditional love offers such incredible freedom when we finally decide to surrender our lives and will to His. Living uncaged feels like He's a					unlocking the doors
11/11/2017 10:00 AM	2	When I receive h	appreciate	It appears to me you're doing all you can through your writing and speaking ministry.					Unlocking the doors
11/11/2017 10:00 AM	2	When I receive h	See life	T: I especially appreciated the tone of the blog/newsletter articles several years back. I always looked forward to the monthly letter...less so lately. I can					Where your love over
11/11/2017 10:00 AM	2	When I see her	Address	I: Hope, healing, encouragement, challenging, restoration					Finding the freedom c
11/11/2017 10:00 AM	2	When she has s	Fly free	L: Spirit filled, Encouraging, Liberating, Thought provoking, Uplifting.					Floating in the Spirit
11/11/2017 10:00 AM	2	When I read her	Believe	T: Could you please post on facebook and twitter etc. each time that you blog or podcasts are updated. If you do, thanks, I must not always be seeing t					Living a life of restora
11/11/2017 10:00 AM	2	When I read her	be mon	T: Not sure...					finding grace in the hu
11/11/2017 10:00 AM	2	its the closing pr	Become	T: Keep doing what you are doing! I love getting your emails...I have not read any of your books YET but I know from your emails you are an encourag					UNCAGED: U Need
11/11/2017 10:00 AM	2	When I receive h	have th	T: Keep being authentic and know that it is making a difference.					Where people find as
11/11/2017 10:00 AM	2			Honestly, I don't know your ministry well...and haven't read your books. But I think someone said there is only one life in God and sometimes we ter					
11/11/2017 10:00 AM	2			Love you,					



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Or you can use Survey Monkey up to 100 for free.



2. Seek professional help.
3. Soul Search.
4. Three movies + the thread.

No one said it would be simple.

- There is no one formula. (Give grace to your ministry's unique make-up!)
- Think in terms of your tribe. FIND ONE TRIBE and seek to bless them. "Let another praise you and not your own mouth; someone else and not your own lips." Proverbs 27:2
- The driveway illustration. (Turn over rocks).

EXERCISE:

Write a vision statement (one paragraph, not long), using phrases like, "I see; I notice." Think visual writing. Premise: Look five years into the future, and see someone picking up your book (or whatever form of writing). Who is that person? What are her needs? What does he want? When your reader reads your work, what happens first? What happens next? How is your reader transformed/transported by your work? What do you see?



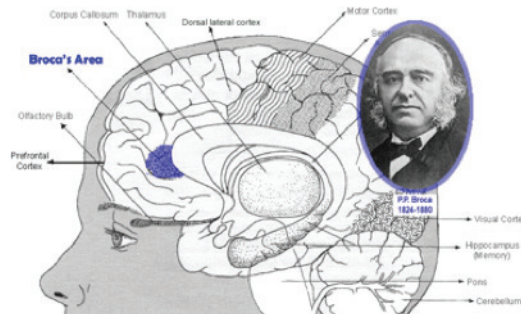
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Session 3A: 11 Best Marketing Practices

[Let's share our vision statements.]

One. Be remarkable. Surprise folks with innovative ways of thinking, different ways of communicating, shockingly great content. (It's time to shock the broca.) "The broca is the part of the brain that lets information into your prefrontal cortex where you can sort the information and decide what to do with it. The broca is your tuner - it tunes out things that are boring, and tunes into things that are intriguing. Does this mean that you need to run a circus every Sunday? No, but it does mean that you need to be engaging. Tell stories and help people connect to real-life situations. One of the best ways to shock the broca is to use real-life examples in a new context." Attributed to James L. Rubart



Two. Speak. This is the BEST way to sell books.

Three. Have a memorable web presence:

- An effective, professional website with bio, books, speaking tab (if applicable), store, and newsletter sign up (if you do a newsletter), a specific place for radio listeners to go to get free stuff
- A good, professional headshot (Please hire a photographer! No Photoshop!)
- A blog (if you're willing to update frequently. If not, don't do one)
- A way for search engines to find you
- Video and podcasts.
- Book trailers.
- A way to gather data for a database (Newsletter)
- Presence on a good social networking site. (Become an expert at one. Resist the urge to join them all.) Most ROI: Twitter and Facebook.
- Regularly updated content.
- Content that provides huge value.
- A way to share your content (RSS feeds, Facebook, Twitter buttons)

Four. Foster Word of Mouth. (For a fascinating look at word of mouth, read *The Tipping Point* by Malcolm



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Gladwell). With this in mind, don't despise small marketing efforts. You never know what will end up becoming viral. One book at a time. One message at a time. One blog post at a time.

Five. Write Articles. (Wider reach than a book).

Six. Find Media and PR. It's all about relationships.

Seven. Feature creative events. Instead of a book signing, throw a party. Sell and sign books to benefit a favorite charity. Go to craft fairs and set up a booth.

Eight. Teach. Teach writing to students in your local district or community college. Sponsor a writer's event where you teach something writing related, and have a book table.

Nine. Think database. (We'll cover this more extensively in the next session)

- Make a goal to reach 10,000 on your database, but give yourself intermediate goals like 500, 1000, 2500, etc.

Ten. Engage Book Clubs. Find a way to interact with book clubs. Give books away to leaders. Offer to speak to local clubs. Ask your library for a list. Speak with non-local groups via speaker phone.

Eleven. Don't forget the Sovereignty of God. Besides building a great foundation of who you are and what God has uniquely gifted you to do, a belief in God's sovereignty will carry you far on this marketing journey. To quote Keith Green, "Just do your best, pray that it's blessed, and He'll take care of the rest."



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Session 3B: Your Online Presence

Your website is your permanent acreage. No one can take it from you. Make it shine.



Online Outposts:

- Facebook (author page, advertising: <http://learn.selfpublishingformula.com/>, engagement, etc.)
- AMAZON. (Amazon author's page, tips & tricks)
- Goodreads
- Pinterest
- Instagram
- Linked In
- Snapchat
- Twitter
- Google+
- YouTube
- Tumblr
- Radio/TV (typically need a publicist).
- LeadPages

Ways to not go crazy:

- Hire an assistant (virtual assistants, Fiverr)
- Use Co-Schedule. (If you write a 500-word post, you get 50% off).
- Use software like Hootsuite or Tweetdeck to schedule social media.
- Create a social media calendar.
- Hire a publicist.
- Know your audience to know where they are.
- Master one social media presence at a time.



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Session 4: Why Email Database
Should Be Your Number One Priority

7. Francisco Rosales

Founder of [SocialMouths](#)

"There are many reasons why building a list is important, but I'll go with a topic that's popular at the moment: Reach.



Today, you're able to reach an average of 1-2% of your Facebook Fans, the same way a very small percentage of your Twitter following sees one specific Tweet.

Email is not perfect either, according to studies, 22% of emails sent get lost in the junk or spam folders or are blocked by ISPs. But that still leaves you with an average of 78% messages delivered.

At that point, [the lifespan of your message will be decided by your recipient](#), your email will sit in the inbox as "unread" until it's acknowledged. This is the reason you keep getting clicks even several days after sending the campaign. On the other hand, the lifespan of a social media post can range between a few hours to only minutes.

Email is by far the most effective communication platform between your brand and its audience (or most of it)."

WHY SHOULD IT BE A PRIORITY? 4 Reasons

1. When someone signs up for your email, they are saying they trust you. This is huge.
2. People won't check your site often but they check their email every few minutes.
3. It's much easier to ignore a status update or a notification than a new inbox item.
4. Those making money online (and having bigger impact) use email marketing.

COOL THINGS About Email:

Social media is great at building your tribe. It is a tool that points to your hub (your website, a property that you alone have exclusive rights to). But the email distribution list is similar to owning your website in that it can't be taken away from you. But it differs in strategic ways:

1. You have 100% access to your list. If Twitter or Facebook changed their practices (which they do often), you could lose access to your people. You don't want 100% of your access to be controlled by an entity you have no control over.
2. Email is based on permission. Recipients have granted permission for you to "interrupt" them. They see you as having authority. This is your access to their living room.
3. You have a captive audience whenever you want to communicate directly with your tribe.
4. Not everyone is on social media, but the vast majority of people on this planet have email.
5. Even if you have frequent content, most people don't understand what an RSS is or how to use it. An email newsletter or email blog subscription simplifies the delivery of content for those who are less tech savvy.
6. Most people scan their inboxes. But it's hard to get someone's attention on Twitter, Facebook or



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Instagram even when people follow you.

7. Email can be used to drive engagement on blogs, Twitter, Facebook, YouTube etc.
8. Email is a relatively inexpensive way to market your product and/or drive people to your website.
9. Email has the ability to build a tribe, to truly bless people who read it, and it provides “passability,” the ability to pass on (forward) your content.
10. You can create a culture of insiders, those who receive better, exclusive content in that tribe. These “rabid fans” then become evangelists for your brand.

According to recent research:

- Email has an ROI of approximately 4,300% (according to the Direct Marketing Association)
- 80% of people say they receive marketing messages alongside their personal emails on a daily basis.
- 70% of people use coupons or discounts they get from an email.
- 60% of consumers say that receiving special offers is the top reason they subscribe to an email list from a business.

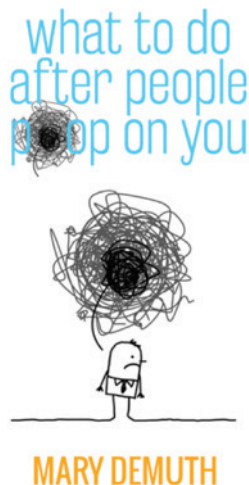
Things you can do via email:

- Highlight a product that’s been underperforming
- Set up autoresponders (drip campaign) to coincide with a product launch. (7 Days to a Hope-filled Life)
- Provide discounts for holidays and special events.
- Reward loyal customers with a discount.
- Get testimonials from visitors to the site (video, etc).
- Share your newest content (blog posts, videos, etc.) with your tribe to engage without a sales focus.
- Consider this an arm (the heart, actually) of your ministry. These are the people God has entrusted you with to minister to. Don’t oversell, but always be thinking about what will bless the socks off your people.

The focus should always be on serving them, not building your empire.

How to build an email list organically:

- Create a lead magnet (use Lead Pages to promote)





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Sign up for the re-story ezine
and get this valuable resource free!

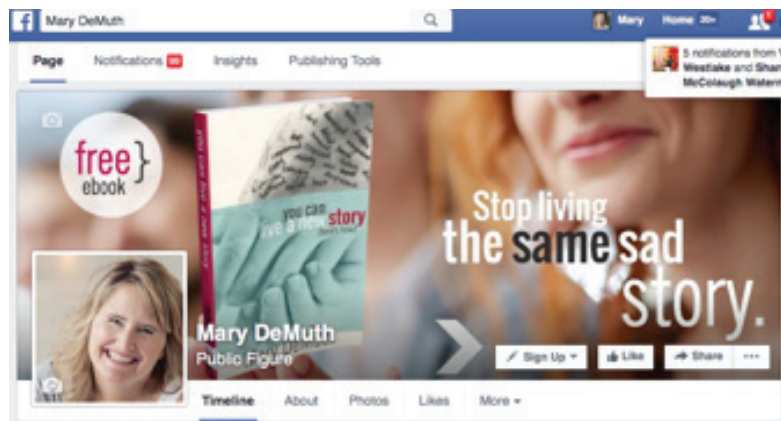


You Absolutely CAN Live a New Story

If you've ever been held hostage by a bully past (even if that past was 17 days ago), you can be restored and re-storied. In this free 40 page ebook, discover tangible ways to let go of past pain so you can find joy today and embrace genuine hope for your future, written by an author who has been there.

[CLICK HERE TO GET YOUR EBOOK](#)

- Share “free ebook” via FB ministry page, website, twitter, etc.



- Leverage live events (give away books, using something like:)



Creating an email distribution list, managing it well, and providing amazing content will be the best thing you do to expand your ministry.



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Session 5: Launch Your Book

Before Launch:

- Create an Amazon Associates Account. <https://affiliate-program.amazon.com/> This will ensure you earn affiliate income on your book (as well as regular income). Here's a tour to show you its features: <https://affiliate-program.amazon.com/gp/associates/join/getstarted> If you prefer to watch someone (who has a British accent), here's a video tutorial: <https://www.youtube.com/watch?v=DW2h78odmbY>
- Be sure your website is SEO optimized. (Your web person will understand this. But here's an article about it: <http://static.googleusercontent.com/media/www.google.com/en//webmasters/docs/search-engine-optimization-starter-guide.pdf>
- Simple, but important. Make sure your site has a favicon. Here's a tutorial about how to add a favicon to your Wordpress site: https://codex.wordpress.org/Creating_a_Favicon
- Create a Facebook Professional page (not a personal page). Be sure you have a professional headshot, a banner in place (preferably a teaser for your book), a call to action (preferably a "sign up" for your email distribution list), and good interaction.
- Grow your FB page. You can add FB likes through advertising. Here's a free course: <http://info.self-publishingformula.com/>
- Grow your Twitter following. Optimize the landing page so it reflects your branding.
- Establish a presence on Google + Here's how: <https://blog.hootsuite.com/create-a-google-plus-page/> (In same manner as Twitter, make sure your profile matches your branding).
- If you're an instagrammer, consider making several images for Insta about your book.
- If your audience uses Snapchat, begin now to brainstorm ways to tell stories (you can do this on Insta too) about your book. Better yet, think of ways you can encourage others to participate in their own stories.
- Create a book website page. Consider purchasing the lowest level of LeadPages.net. Here's an example of a page created through Lead Pages: <http://www.marydemuth.com/worthliving>. Here are the pricing plans for Lead Pages: <http://www.leadpages.net/pricing> (You can make these so they connect to your website through a Wordpress plugin).
- Learn how to maximize your Amazon book page. Here's a tutorial. <http://www.thecadencegrp.com/5-simple-tips-to-maximize-your-books-presence-on-amazon> Here's a content generator: <http://author-marketingclub.com/members/demo-amazon-description-generator/>
- Read these helpful articles on book promotion: <http://www.authormedia.com/89-book-marketing-ideas-that-will-change-your-life/> and <http://www.thecreativepenn.com/marketing/>
- Create a presence on GoodReads. Here's how. <https://www.goodreads.com/author/program>
- Be sure you have a way to capture email addresses, including website integration (a place to sign up for your free newsletter on your website), FB integration, a static form you can send (Mail Chimp does this very easily).
- Read Tribes by Seth Godin. <http://amzn.to/2lC7Bu>
Start creating pins for your book, and establish a Pinterest Board for your book, where you'll



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#7 LIFESTYLE MARKETING

eventually add members of your launch team to post too. Here's an example: https://www.pinterest.com/mary_demuth/worth-living/

- Consider creating a Drip Campaign for your book launch. (People sign up, then get 7 days or 31 days of emails based around a theme. 7 Days to Finding Your Worth. 31 Days to Lose 10 Pounds).
- Read Seth Godin's advice for authors: http://sethgodin.typepad.com/seths_blog/2006/08/advice_for_auth.html
- Brainstorm a strategic plan for your launch. Here's how one author did it: <http://goinswriter.com/book-launch/>
- Create a master launch calendar.
- If you're a speaker, secure speaking engagements around the topic of your book. (I have a very helpful database I sell for those who speak directly to women in churches. You can get that here: <http://booklaunchmentor.com/womendatabase> It has over 1000 names, addresses, email addresses of the largest churches in America.

One Month Before Launch

- Create book banners and graphics for all social media and web accounts. Easy to use graphics site: <http://www.picmonkey.com>
- Print bookmarks and send them to your launch team
- Create a list of 20-50 Influencers you'd like to send the book to. Consider creating a care package of items related to the book.
- Create a hashtag for your book. #Nameofbook is a good place to start. Share widely. Use all during this month.
- Create a giveaway related to the book
- Begin sharing about the book on social media platforms, but in an anticipatory way. "Only three more weeks until my book releases!"
- If you're interested, plan a launch day event.
- Write a Press Release. Send it to radio, podcast and TV entities. Here's a basic how to: <http://www.get-your-message-out.com/how-to-get-booked-on-a-talk-radio-show.html>
- Consider doing a pre-sale launch strategy where you promote to your list (or via social media or through FB advertising) a special offer if people pre-order the book. For more information on doing this, read Jeff Walker's Product Launch Formula. <http://amzn.to/1VFkOqr> You can partner with other authors, asking them to provide a free download as an incentive. (Be sure it's a win for them as well.)
- Organize a blog tour. Ask a list of bloggers to post about your book (or provide posts you write) for the one-month launch window of your book.
- Continue to update your social media/launch calendar.
- Create a launch team.
- Use Google Forms to have people apply for the team. When they fill in their responses, it automatically gets entered into a spreadsheet for ease of decision later. Here's an example of a form: https://docs.google.com/forms/d/1XLrFLH2aOHOFRi6mdHmsAFKdwN9dKnDIGz3QlwHw_5M/viewform?us-



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p=send_form

- It's wise to tell them what the expectations are. You can do this in an email or on your website and/or FB page.
- Go through the spreadsheet and select the people you want on your team, anywhere from 25—150. Anything above 100 is hard to manage.
- Create a list of the people on your team in your email distribution program (like Mail Chimp), and email them, inviting them to join your private Facebook group. Here's an example of what that email might look like: <http://us4.campaign-archive2.com/?u=dae05dbebc6cf01f669d8e7ec&id=dd7ea04d44>
- Create a FB page for the group (private). Here's an example: <https://www.facebook.com/groups/worthlivinglaunch/> Note: the graphics correspond to the feel of the book.
- Use #LaunchTeamMission as a hashtag whenever you have something you'd like them to do. Have them search that hashtag to get their daily mission.
- When you absolutely need specific things done, it's best to ALSO send an email with the tasks. FB groups can get lost, but an email is more specific.
- Assign a few key roles with leader types on your team.
- Create a Google Doc (that all people can contribute to) that allows for them to write their favorite short quotes from the book. This makes it immensely easier to make pins and social share graphics. Here's an example. <https://docs.google.com/document/d/1ur-UPujTKVCdNm1J-esFEyGegWU-Vk61O6zhEoQBMNZM/edit>
- Upload a PDF or Kindle or Nook version of your book to the launch team FB page AND provide it in the email you send to the team. IMPORTANT NOTE: When they write a review, they NEED to write that they received a complimentary copy in exchange for an honest review. For a detailed article about why this is important, go to <http://www.booklaunchmentor.com/amazon-reviews/> You need to read this to avoid going to the Amazon jail!
- Things a launch team can do: create graphics, share graphics, host a blog post, leverage personal connections (radio, TV, blogs, podcasts), write a song (so cool!), ask libraries to purchase book, ask bookstores to stock book, buy books and give to nonprofits, write reviews and publish them on Goodreads and retail sites, share your blog posts about the book, add pins to other Pinterest boards, pray for the book's success, host an online Bible study, hand out bookmarks, and much much more.
- You can also use their reviews on your blog as a way to honor them.

Two Weeks Before Launch

- Start a Thunderclap campaign. <https://www.thunderclap.it/>
- Advertise the incentive program. (Buy my book, then get these five PDFs FREE).
- Run Facebook Ads for your book. Be sure the graphic involved has less than 20% text.
- Ask Launch Team to finalize their reviews.
- Push the free "loss leader" to social media.
- Place your book and a link to buy in your signature (on email).



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#7 LIFESTYLE MARKETING

One Week Before Launch

- Continue to run FB ads for your book.
- Fill up your social media calendar and see if there are any gaps (blog tours, radio, Launch Team blogs, etc.)
- Ask Launch Team to pray for your book.
- Don't freak out.
- Plan a Goodreads giveaway for the first two weeks of launch. Here's how: <http://benzackheim.com/how-to-set-up-goodreads-giveaways/>

Day of Launch

- Ask Launch Team to publish their reviews.
- Run FB ads for your book.
- Have your book launch event.
- Run Goodreads giveaway (It should be automatic. Send books once the giveaway period is over).
- Share about the incentive purchase daily for the duration of the incentive.
- Share images, blogs, special deals, etc. Ask Launch Team to do the same.
- Instagram or Snapchat your day. Place a link in your profile to point people to the book.
- Use that #hashtag.

First Month of launch

- If you have a blog tour, visit each blog and comment.
- Thank you Launch Team for all their help. Encourage them. They may be tired!
- Promote anytime you're on the radio or a podcast as a courtesy to the station/host.
- Consider doing a new giveaway to promote the book.
- Follow your social media calendar.
- Whenever good news comes, share it with your Launch Team. (They can celebrate alongside you).
- Don't obsess over the Amazon numbers.
- Do personal asks (face to face or via phone) about your book. I've found this to be the most effective way to promote. Ask for reviews, as they really help sell your book.
- Keep using that #hashtag.

Ongoing promotion and Other creative ideas

- Create a contest around your book. I'll be doing a nomination form for women who have done worthy things. Folks will vote (which brings in more awareness about my book) AND someone will be honored.
- Consider partnering with an existing ministry. You donate books, and they help you promote somehow.
- Create a quiz around the content of your book. "What Kind of Adoptive Parent Are You?"
- If the book is nonfiction and has a strong teaching element, consider creating a webinar around your



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- book. (Free). You'll also get email sign ups through this.
- Create a course around the book's content and sell it.
 - Create a podcast around the theme of your book. Ian Cron is doing an excellent job of this. <http://theroadbacktoyou.com/>
 - Host an online Bible study. For a successful example, look here: <http://proverbs31.org/online-bible-studies/>
 - Create a book trailer. (You can do this earlier as well, but remember that there's typically not a huge ROI, return on investment). However, if you're good at creating video, or you know someone who does it for free (to help you out), this can be great. Also, consider having it become a collaborative effort, asking your tribe to share short video clips, then compiling them together. Here's an example: <https://www.youtube.com/watch?v=9eVfl-L6xv4>
 - Upload free content or a chapter from your book on <http://scribd.com>
 - Start a discussion on <http://www.quora.com>. Ask questions, interact, but don't make it all about book promotion.
 - Get video testimonies about your book. Share on Youtube, your site, Twitter, and Facebook.
 - Consider doing an Instagram challenge based on your book's content, and ask others to join you. (Or Snapchat!)
 - Explore Facebook Live. It's a great way to get easy video content out there in an informal way. You simply record on your smart phone. (Reminder: save it on your phone, then upload to Youtube. Then you can use it in other places. I usually re-post my videos on my website.) Here's an example: <http://www.marydemuth.com/heal-past-video/>
 - Do a booksigning at a local bookstore or library. Here are some tips: <http://jakonrath.blogspot.ca/2006/06/booksignings-everything-you-need-to.html>
 - Speak at your local library about the process of writing a book.
 - Run a Google Hangout about your book. Be sure it's offering benefit to the audience. "How to overcome bitterness." "Three steps I wish I knew about adoption before I took the leap." "5 ways to get the most out of your morning Bible study."
 - Watch for news events that parallel the message of your book. If there is a strong tie in, send your press release to news entities.
 - Here are some free places to promote your book: <http://www.adweek.com/galleycat/free-ebook-promotion/53134?red=as>
 - Do a giveaway at Library Thing: http://www.librarything.com/wiki/index.php/Member_Giveaways
 - Create a reader's guide or study guide and encourage people to study your book. This can be a freebie or something you sell as an ebook for \$2.99 or less. Here's an example: <http://www.marydemuth.com/store/find-healing-joy/marked-study-guide/>. If you're pressed for time, you can ask your Launch Team to help you with this, or hire someone. Here's a reasonable place to hire writers: <https://www.fiverr.com/>
 - Send out your press release to these free sites: <http://mashable.com/2007/10/19/press-releases/#d57gbNXRYSqL>



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#7 LIFESTYLE MARKETING

- Guest post on high traffic blogs.
- Write a blog series based on your book's topic.
- Donate cases of books to ministries who will benefit (prisons, crisis pregnancy, counseling centers, adoption agencies, etc.)
- Share your book accomplishment with your University's alumni publication. Free publicity!
- Create a weekend retreat around the message of your book, or have it be a speaking topic you promote on your speaker page.
- Create an infographic about your book's message. Here are some resources: <http://www.creative-bloq.com/infographic/tools-2131971>

GRADUATION

Isaiah 43:16-21 (NLT)

16 I am the LORD, who opened a way through the waters,
making a dry path through the sea.

17 I called forth the mighty army of Egypt
with all its chariots and horses.

I drew them beneath the waves, and they drowned,
their lives snuffed out like a smoldering candlewick.

18 "But forget all that—
it is nothing compared to what I am going to do.

19 For I am about to do something new.
See, I have already begun! Do you not see it?

I will make a pathway through the wilderness.
I will create rivers in the dry wasteland.

20 The wild animals in the fields will thank me,
the jackals and owls, too,
for giving them water in the desert.

Yes, I will make rivers in the dry wasteland
so my chosen people can be refreshed.

21 I have made Israel for myself,
and they will someday honor me before the whole world.

{Sixty and the Kingdom of God}

CONTACT:

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► **AFTERNOON WORKSHOPS**

42 one-hour workshops take place Friday, Saturday, Sunday, and Monday afternoons in seven categories: Writing, Fiction, Nonfiction, Children's, Platform, Advanced, Specialty.



BEN WOLF

#1 WRITING FLASH FICTION THAT SELLS

- I. Introduction
 - a. Introduce presenter and Splickety
 - b. Share two scenarios with audience
 - i. The scenarios illustrate two problems:
 1. A novel is a huge project that is not easily finished
 2. Many agents and editors want to know you've been published in other venues before they'll consider repping or publishing you.
 - ii. Here's a solution: Write a short story, then get it published.
- II. What is Flash Fiction, and Why Write it?
 - a. Define different types/lengths of flash fiction.
 - b. Provide reasons why writing flash fiction is helpful to authors' writing careers.
 - c. Describe how flash fiction will improve an author's writing ability.
- III. What Makes a Flash Fiction Story Publishable?
 - a. Characters
 - b. Setting
 - c. Plot
 - d. Structure
 - e. Conflict/Tension
- IV. Beyond Flash: Taking Your Flash Fiction from Good to Great
 - a. Provide various approaches and strategies for enhancing flash fiction
- V. Editing and Submitting Your Flash Fiction for Publication
 - a. Editing
 - b. Submitting
- VI. 6 Practical Steps/Exercises to get Started on your Story
 - a. Create a character
 - b. Pick a setting
 - c. Establish a problem
 - d. Plot a beginning, middle, and an end
 - e. Inject more conflict into the story
 - f. Edit and submit your story
- VII. Questions and Giveaways



KEREN BALTZER

#2 THE ART OF WRITING NARRATIVE

In The Art of Writing Narrative, FaithWords senior editor Keren Baltzer will teach you what narrative writing is and what it must do to most effectively reach your reader. You'll walk away understanding the approach, the craft, and tricks of the trade.

- I. What Creative Nonfiction Is:
 - A. All narrative writing must pull a story from the raw material of life that will shape experience, transform events, and deliver a bit of wisdom.
 - B. It can be an essay, a journal article, a research paper, a memoir, a poem...
 - C. What does the word "creative" in creative nonfiction mean?
- II. Writing Best Practices
- III. Art of Paying Attention
- IV. Words as Sacrament
- V. What Is Your Unique Writing Voice?
- VI. Who Is Your Audience?
- VII. Creative Nonfiction's greatest asset
 - A. Flexibility
 - B. Freedom
- VIII. Three R's of Creative Nonfiction
 - A. Research
 - B. Real-world Exploration
 - C. Review
- IX. Content Crafting (www.slantletter.com)
 - A. Pinpoint the problem
 - B. Introduce Your Angle
 - C. Illuminate a Way Forward
 - D. Commission Readers to go and live the message today
- X. Questions/Comments
- XI. Conclusion



CHRISTINE TANGVALD

#3 WRITING AND FORMATTING A PICTURE BOOK

“YAAAAAY!” for KIDS!

“YAAAAAY!” for PICTURE BOOKS!

“YAAAAAY!” for GOD!

Now, let's put ALL THREE TOGETHER and write the BEST PICTURE BOOK EVER!!

We'll HOP, SKIP, AND JUMP through dozens of facts you must know to write picture books and board books for today's market. And . . . I'll share some SECRETS I've discovered.

1. FIVE THINGS YOU MUST KNOW to write an excellent picture book!

- 1.
- 2.
- 3.
- 4.
- 5.

What would YOU LIKE to know about writing picture books? Let's talk!

2. Which TYPE of picture books are . . .

- Editor's favorites? _____
- Parent's favorites? _____
- Children's favorites? _____
- Your favorites? _____

How many types of picture books can you name? 5 / 8 / 15 / 20

What category would a bookstore tag your picture book? Write it here: _____

3. Which sells better: Fiction or Nonfiction? When? Why?

Writing and Formatting Picture Books / Christine Tangvald

4. FORMATTING, FORMATTING, FORMATTING! So important!

How is a (your) picture book formatted? Over half of picture books are formatted into which of the following page print runs:

12 pages / 16 pages / 24 pages / 32 pages / 48 pages?

I will show you EXACTLY how I lay-out the format of a picture book and a board book. Sooooo easy, but ONLY if you know the trick!

What is a thumbnail sketch? What is a “die cut?”



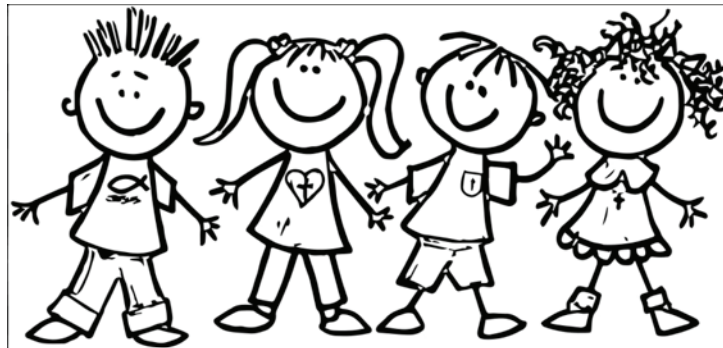
CHRISTINE TANGVALD

#3 WRITING AND FORMATTING A PICTURE BOOK

5. Do you know how to use SPREADS to pace, place, and space your picture book?
What is a “spread?” How do we use it?

6. SPECIAL FEATURES sell books! Yes, they do!
Let’s give your book a “WOW!” factor!

BRING YOUR QUESTIONS and WE’LL HAVE SOME FUN!
(There might even be chocolate . . . or Bubble Gum!)





SUSANNA AUGHTMON

#4 THE ART OF COLLABORATIVE WRITING:

Using Your Writing Gifts to Tell Other People's Stories

The Basics

- A. What is collaborative writing?
- B. What is collaborative agreement?
- C. How do I get started?

The Writing Tools

- D. Would collaborative writing be a good fit for me as a writer?
- E. What kind of gifts or skills do I need to be a collaborative writer?
- F. What types of people work with collaborative writers?
- G. How do I write a book from someone else's perspective?

The Mechanics

- H. How do I get the best story/input from the other author?
- I. How do I shape the timeline of the book or organize how it is laid out?
- J. How do I manage the content given by the author?

The Pros/Cons of Collaborative Writing

Pros

- 1.
- 2.
- 3.

Cons

- 1.
- 2.
- 3.



#4 THE ART OF COLLABORATIVE WRITING:



SUSANNA AUGHTMON

Writing Exercise

Q&A



#5 AUTHENTICALLY MARKETING YOURSELF & YOUR WRITING



STACY HAWKINS ADAMS

Selling books while remaining true to your writing mission

- I. Why an author platform (brand) matters and why you need one
- II. Creating or refining your author brand
- III. Understanding the needs of your target audience
- IV. Why and how to build a relationship with readers
- V. Sharing yourself without over-sharing (Social media savvy)
- VI. Making your online “homes” a destination
- VII. Building your brand to expand your ministry
- VIII. Zigging when others zag
- IX. Studying successful authors
- X. Trusting God’s plan

Find me online:

Twitter: @SHAdams Instagram: @StacyHawkinsAdams

www.Facebook.com/StacyHawkinsAdams or www.Facebook.com/StacyInspires



#6 TWO AGENTS AND A HOPEFUL CLIENT

Two Agents and a Hopeful Client
Tim Beals and Ann Byle, Credo Communications
Mount Hermon CWC, Friday 4:30-5:30



ANN BYLE



TIM BEALS

Introduction

Act 1—What Makes a Good Client

Scene 1:

Scene 2:

Scene 3:

Act 2—The Process of Acquiring Clients

Scene 1:

Scene 2:

Scene 3:

Act 3—What to Expect from an Agent, and What an Agent Expects from You

Scene 1:

Scene 2:

Scene 3:

Finale—How Not to Impress an Agent

Encore—Questions and Answers



#7 WRITE YOUR STORY FOR THE SCREEN



RENE GUTTERIDGE

SCREENWRITING BASICS

- The Blueprint
- The Basic Building Blocks
- Formatting Rules
- Screenwriting Software

SCREENWRITING ARTISTRY

- Writing components that matter in a script
- Adaptations of books and of movies
- How scripts are different than novels
- How a screenwriter looks at your novel

BEHIND-THE-SCENES

- What the movie business looks like
- The Screenwriter life: the good, the bad and the ugly
- Screenwriter's most amazing moments
- Contracts and business



ELIZABETH MAZER

#8 SPOTLIGHT ON LOVE INSPIRED

How to Write a Love Inspired Romance Novel

- I. What is Love Inspired?
 - A. Benefits of Harlequin and the Series Model
 - i. Exposure
 - ii. Distribution
 - iii. Accessibility
 - B. Brief rundown of the three Love Inspired lines
 - i. Love Inspired (contemporary romance)
 - ii. Love Inspired Suspense (contemporary romantic suspense)
 - iii. Love Inspired Historical (historical romance)
- II. What are we looking for?
 - A. Hooks
 - i. What are they?
 - ii. Why do I need them?
 - iii. Examples
 - B. GMC: Goal, Motivation & Conflict
 - i. Crafting compelling goals
 - ii. Rooting behaviors in motivations
 - iii. Internal vs. external vs. romantic conflict
 - iv. Common problems
 - C. Plot
 - i. Dos and Don'ts
 - ii. Pacing
 - D. Strong first chapters
 - E. Tips for each line
- III. Acquisitions
 - A. Our editors
 - B. How can you submit?
 - i. Make an appointment with me!
 - ii. Submittable
 - iii. 10 Ways to Make Your Manuscript Stand Out
- IV. Conclusion
 - A. Fun facts
 - B. Links
 - C. Questions



ELIZABETH MAZER

#8 SPOTLIGHT ON LOVE INSPIRED

Presenter bio:

Elizabeth Mazer is an associate editor at Harlequin, where she has worked since 2007. She is primarily focused on the Love Inspired inspirational program, where she edits across all three lines—Love Inspired (contemporary romance), Love Inspired Suspense (contemporary romantic suspense) and Love Inspired Historical (historical romance). Her authors include popular favorites such as Allie Pleiter, Deb Kastner, Elizabeth Goddard, Susan Sleeman, Stacy Henrie and Noelle Marchand. Elizabeth has a BA in Communication from The George Washington University and an MBA from New York University. She lives in Brooklyn, NY. She can be reached via email at elizabeth.mazer@harlequin.com or on Twitter @Elizabeth_Mazer. Additional information about the Love Inspired publishing program is available at www.LoveInspired.com.



SHERRI LANGTON

#9 FROM PERSONAL EXPERIENCE TO THE PRINTED PAGE

1. Introduction

“Write your story.”

Problem: marketable

Tragedy sells

- Story doesn't have to be tragic.
- Whatever sticks under your skin and won't go away.

2. Effectiveness of story to communicate biblical truth

- Human interest
- Jesus' parables

3. Where ideas come from

- Writers' “radar”
- Ruth Vaughn: “God can make creative use out of your misery.”
- Are all ideas publishable?

4. Where personal experiences fail

- Story doesn't stand out
- No application
 - Take-away value
 - Universal appeal

#9 FROM PERSONAL EXPERIENCE TO THE PRINTED PAGE



SHERRI LANGTON

5. Creating powerful non-fiction

- Use fiction techniques: dialogue, scene, etc.
 - Strong opening
 - Scene — take reader there
 - Startling statement
 - Dialogue
 - Use strong descriptions — showing vs. telling
 - Have strong reader identification
 - Evaluation: What have you learned about yourself? How have you changed?
 - Authentic
 - Open, honest, vulnerable
 - Have takeaway value. How can the reader apply what you've written?
 - Trite applications

Sherri Langton
sherri@cog7.org



CATHERINE DEVRIES

#10 THE TOP 5 CATEGORIES FOR CHRISTIAN CHILDREN'S BOOKS

INTRODUCTION

I. Why are Christian children's resources so important? (The ministry/ the "why" behind it)

II. Context of Christian Children's Publishing

Key Publishing Houses and history

What generally works and doesn't work, and why

MAIN PORTION

Category 1

History

Research (including Nielsen Children's Book Summit, NYC, 10/2016; Nielsen Religious Summit, Nashville, 10/2015; Campbell Rinker Church Curricula report 2016, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

Category 2

History

Research (including Nielsen Children's Book Summit, NYC, 10/2016; Campbell Rinker Church Curricula report 2016, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

Category 3

History

Research (including Nielsen Children's Book Summit, NYC, 10/2016; Campbell Rinker Church Curricula report 2016, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

Category 4

History

Research (including Nielsen Children's Book Summit, NYC, 10/2016; Campbell Rinker Church Curricula report 2016, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas



CATHERINE DEVRIES

#10 THE TOP 5 CATEGORIES FOR CHRISTIAN CHILDREN'S BOOKS

Category 5

History

Research (including Nielsen Children's Book Summit, NYC, 10/2016; Campbell Rinker Church Curricula report 2016, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

CONCLUSION

I. Changes in the Marketplace (including the digital space and data regarding a child's developmental and cognitive response to consuming digital media)

II. Looking to the Future

III. General Tips for "reading the market" and maximizing trends

IV. Q&A

Catherine.devries@davidccook.com



#11 WRITING TO INCLUDE



JOYCE DINKINS

Presentation and dialogue about diversity and inclusion

1. Audiences for content
2. Inclusive language
3. Welcoming readers into our experiences through story, language, and content development; illustrative examples:
 - a feature article
 - a devotional article
 - a devotional book
4. Discussion



#12 BUILDING YOUR WOW FACTOR



KIM BANGS

Platform:

What is the friction for authors who are Christians?

What should platform be about?

The change in terminology:

Definition:



#12 BUILDING YOUR WOW FACTOR



KIM BANGS

How does astrophysics find a place in this discussion?

How to Build/Strengthen Your Influence

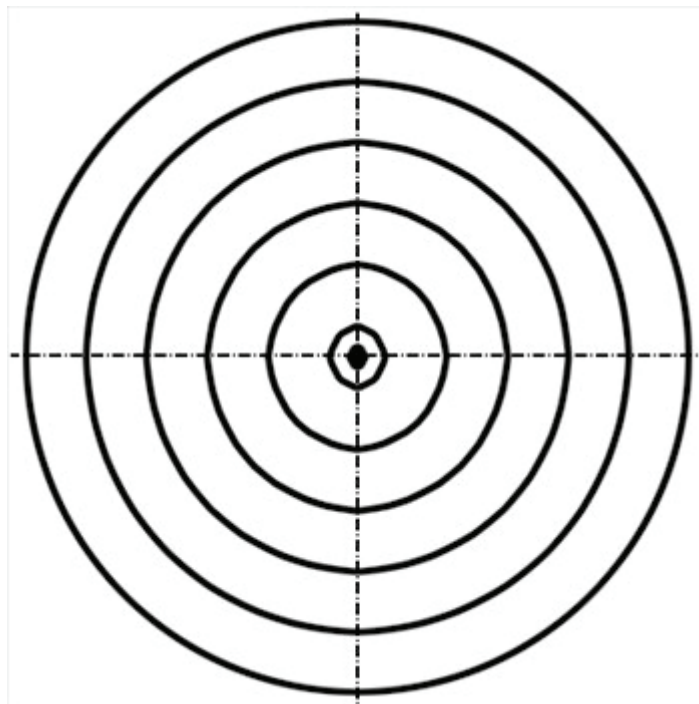
Social Media:

#12 BUILDING YOUR WOW FACTOR



KIM BANGS

Assessing Your Target





WENDY LAWTON

#13 BREAKING OUT OF THE MIDLIST

- I. What constitutes the dread midlist?
- II. Numbers, Numbers, Numbers
 - a. Why can't I get a definitive answer on what is an acceptable number?
 - i. Depends on house
 - ii. Depends on expectations
 - iii. Depends on advance
 - iv. Depends on number of returns
 - b. Can I get a rough estimate of success for me?
 - i. Advance
 - ii. Excitement temperature
 - iii. Extenuating circumstances
- III. How long can an author stay stuck in midlist before losing his/her slot?
- IV. How can I break out of midlist?
 - a. Write a breakout book
 - b. Find success at smaller house
 - c. Build numbers with category (Fiction) or co-writing (nonfiction)
 - d. Write for more than one house if possible
 - e. Deal with spiritual issues, if any
 - i. Motives
 - ii. Closed doors?
 - iii. Seeking God for the answer
- V. If no movement or if a writer cannot get a new contract. . .
 - a. Keep working on writing
 - b. New genre or category?
 - c. Pen name
 - d. DIY publishing or small press
- VI. Still no movement?
 - a. Seek the Answer
 - b. Is there a service/ ministry writing job you're supposed to be doing instead?
- VII. Don't be afraid to dream and dream big. God may not be through with you. As Mark Batterson says, "Sometimes God shows up. Sometimes He shows off."

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www.booksandsuch.com



TRIEST VAN WYNGARDEN

#14 TOP TEN CHRISTIAN CARD WRITING TIPS

How beautiful on the mountains are the feet of those who bring good news
who proclaim peace, who bring good tidings, who proclaim salvation. Isaiah 52:7

1. Start with your own heart. What spiritual truths have ministered to you through a tough time? How can you use what you've experienced to come alongside and encourage others?
2. Ask the Holy Spirit for insight into what the receiver needs to hear—not just some well-worn cliché. Prayer & connection with God are incredible editing tools!
3. Stick to one main theme. The more things you try to pack into a card message, the more reasons you'll give the sender to put it back.
4. Say it simply. Long, sing-songy messages are no longer what the majority of people are looking for.
5. Say it sincerely. People want a card because they need your help to say what's on their hearts. They're trying to connect—not impress. Transparency (being "real") goes a long way.
6. Eliminate as much 'Christian lingo' as possible. Find ways to say it that don't require a translation for someone who is not an 'insider.'
7. Look for and eliminate the limiters—words that may be too specific for a broad audience. Remember, this needs to appeal to thousands of people!
8. Refine ruthlessly! Get rid of any word that isn't leading to the ultimate emotional purpose of the card. Every word must be contributing something vital!
9. Close with a clincher. The last thing the person reads should make them go, "Awww," or, "That's perfect!"
10. Ask for feedback from card senders (not just friends who will be nice or who don't send cards!) Ask them not just if they like it, but would they buy it! (There is a big difference!)

A little bit about me: I began making cards under the (unofficial) label "Cards, Inc." on my mom's typewriter at the age of 6. My professional career began in the year 2000, when I began working at Hallmark, editing and writing for cards, gifts, Keepsake Ornaments, and more. In 2008 I moved to DaySpring Cards, a Hallmark subsidiary and the world's largest inspirational greeting card publisher. My days are spent hearing God's heart for His people, leading worship & prayer, analyzing product lines, identifying communication gaps, writing and editing copy, discussing things like sheep and the meaning of "real" hope, and having fun serving the Lord in a creative, and highly collaborative environment.

Contact info: www.dayspring.com triestev@dayspring.com



TRIEST VAN WYNGARDEN

#14 TOP TEN CHRISTIAN CARD WRITING TIPS

EDITORIAL GUIDELINES FOR FREELANCE WRITERS

The Ministry of DaySpring

At DaySpring we are committed to the publication of greeting cards as a ministry. We believe the ministry of our cards is found in the truth of Scripture and in the heart of God. We see greeting cards as tools to help Christians communicate their hearts and God's heart to the hearts of others. The quality of our cards is meant to enhance the presentation of its message.

It is our purpose to create greeting cards that are relevant, meet specific needs, help express God's loving intentions for mankind, and bring encouragement in the Lord.

We believe the ministry of DaySpring cards can touch others for good by bringing hope, encouragement, and comfort to those who are hurting. This ministry can also act as a seed to plant truth, a messenger to bring good news, a flower to spread joy, or a friend to show care and concern. Each DaySpring card is an opportunity, given by God, to speak something positive, wholesome, and redemptive into the life of someone else.

The use of Scripture is a vital part of DaySpring product. Through it we communicate the heart of God to others.

Submission Procedure

Currently we are only accepting submissions from writers who have attended one of our workshops at a conference.

STYLE: We use several writing styles in our sentiments; however, the majority of what we purchase is conversational. The best way to understand what we are looking for is to read a selection of our cards at your local Christian bookstore.

FORMAT: Writers should create a complete greeting card idea, including a cover caption, inside/outside message, closing tag line, and appropriate Scripture, including version. Please separate each submission with a page break in your document. Identify each piece with your name, address, and copy identification number. Please do not send more than 10 pieces at a time. You may mail or e-mail your copy to us.

PUBLISHING RIGHTS: It is essential that no part of your copy has been taken from any other copyrighted work and that your work submitted has not been registered at the U.S. Copyright Office. DaySpring has exclusive rights to any copy purchased. The copy must not have been sold to another company prior to or after DaySpring's purchase of it.

PURCHASE PRICE: DaySpring pays \$75 for each piece of copy purchased. Payment is made within 30-45 days upon our receipt of the writer's signed purchase agreement.



#14 TOP TEN CHRISTIAN CARD WRITING TIPS



TRIEST VAN WYNGARDEN

Submit to:

DaySpring Cards
Editorial Department
Attn: Freelance Editor
P.O. Box 1010
Siloam Springs, AR 72761

Submit UPS or FedEx packages to:

DaySpring Cards
Editorial Department
Attn: Freelance Editor
21154 Hwy 16E
Siloam Springs, AR 72761

Submit email to:

triestev@dayspring.com

REVIEW TIME: Review time is approximately four to eight weeks. Please include a self-addressed, stamped envelope with submissions for returning copy. Submissions sent to DaySpring by e-mail will be returned by e-mail.

DaySpring Product Copy Evaluation

The following questions will be applied to all DaySpring copy that is being considered for product use:

- 1) Does the copy have ministry value? What specific need is the product meeting? (To whom would you send the card?)
- 2) Does the Scripture effectively speak to the expressed need the product is meeting? (Do copy and Scripture work together?)
- 3) Does the copy enhance the giver/receiver relationship? (Is the copy limiting? Is the copy focused on the receiver? The most important word in a greeting card is "YOU.")
- 4) Is the copy God-glorifying? Are thoughts in agreement with the truth of God's Word? If a statement is made about Scripture, is it accurate?
- 5) Is the copy free of controversy? Does it stay in the center of Christian truth and is it in harmony with DaySpring's statement of faith?



TRIEST VAN WYNGARDEN

#14 TOP TEN CHRISTIAN CARD WRITING TIPS

- 6) Is the copy edifying and encouraging? Does it build up instead of tear down? Is it fresh and innovative? (Has a familiar thought been stated in a new way?) Does it have that something “extra,” and is it refreshing?
- 7) Does the copy have integrity-is it honest and believable? Does it convey Christian principles or values?
- 8) Is the copy original? (Did the writer think of the idea and write it?)
- 9) Is the message quickly grasped and the concept clear? (Is the copy put in a positive context instead of a negative one?)
- 10) Does the copy help fulfill the heart and mission of the company? (Will it touch someone’s heart and leave something good with that person?)



#15 PAGE TURNERS



JAMES SCOTT BELL

Readers today are distracted like never before, especially if they read on a tablet that has email and Angry Birds competing for attention. In this workshop we will explore the most effective tools and techniques for keeping readers glued to your novel, including

Character Bonding

Cliffhanger Options

End of Chapter Prompts

Ticking Clocks

Twists and Turns

Raising the Stakes



SUSAN KING

#16 TURNING PERSONAL EXPERIENCE INTO A DEVOTIONAL MESSAGE

(beginning through advanced writers)

I. Introduction

- A. Magazines that publish daily devotionals; Advice for analyzing the market
- B. Attitude of the average reader: “What’s in it for me? What can make a difference in my life?”

II. Elements of a great devotional

A. Personal Experience

- 1. Relative importance
 - a. Valid functions
 - b. Not the main focus
- 2. Limiting the details
 - a. Objective approach (not writer’s catharsis)
 - b. Only necessary details
- 3. Authentic – real people, talking to other real people about what it means to be a Christian, to live faithfully
 - a. Not saccharine
 - b. Not perfect

B. Direct connection with God

- 1. That “ah-ha!” moment; that insight about God that goes beyond mere Judeo-Christian values
 - a. What God revealed in the personal experience
 - b. A single point
- 2. Bible-based — writing that grows from personal engagement with scripture
 - a. Bible study ‘remember an event or experience in own life
 - b. Experience or event ‘Bible story or verse pops into mind.
 - c. Knit together with the story
 - d. True to the facts of scripture



SUSAN KING

#16 TURNING PERSONAL EXPERIENCE INTO A DEVOTIONAL MESSAGE

- C. Takeaway for the reader
 - 1. Universal
 - a. Broadening out from writer's personal experience to a more general and universal application — one that applies to EVERY reader.
 - b. Differing from most devotional magazines
 - 2. Exploratory/Non-preachy tone
 - a. Not using highly-specialized "religious" language or sanctimonious tone
 - b. Finding your voice and letting God speak through you
 - 3. Using concrete, specific language rather than abstract, vague generalities
 - a. Building bridges between the author and the writer through language that draws the readers in, rather than pushing them away
 - b. Being specific with concrete examples
 - c. Being sensitive to denotation and connotation
- D. Using sensory language throughout the meditation
 - 1. Building bridges between the physical and the spiritual by using richly descriptive, sensory language
 - a. Imagery
 - b. All five senses
 - 2. A single memorable image
 - a. Only one image
 - b. Becoming an open portal to God
- III. Conclusion: The Upper Room gives readers:
 - A. A structure for placing themselves in a listening posture before God
 - B. A model for reading scripture and then listening for God's voice to come to them through it

Learning to write well for The Upper Room is learning to write well for any publishing market.

Email address: sking@upperroom.org



TIM SHOEMAKER

#17 REACHING BOYS WITH YOUR WRITING

- We're living in a FAMINE when it comes to great writing for boys...
- Boys are very different from girls in more than physical ways...
- Our writing for boys must differ from writing for girls...
- Good writing for boys will CROSSOVER to girls easily...
- Target the boys & you've got a chance at getting both markets...

The Gotta Haves 10 essential elements when writing for boys

1. Great cover
 - The FIRST THING a boy is going to look at is the COVER.
2. White space
 - The SECOND THING a boy may look at is how much text is on a page.
3. Powerful Opening
 - Not the first page-... but the first line... and PARAGRAPH
4. Action
 - Boys need something GOING ON or ABOUT to HAPPEN ...
5. Show the Story— and from the Character's POV
 - You don't want to TELL a story, you want to SHOW it.
6. Likeable Main Character
 - If they don't QUICKLY IDENTIFY with the main character, what happens?
7. A Clear Goal
 - What does the character want—bad?
8. Strong conflict
 - WHAT or WHO is going to GET IN HIS WAY...
9. Cliffhangers
 - Chapter endings ... make them turn the page, not close the book ...
10. Short chapters
 - Short chapters may not be essential, but they're a really good idea.



TIM SHOEMAKER

#17 REACHING BOYS WITH YOUR WRITING

The Kisses of Death 10 areas to avoid when writing for boys

1. Kisses

-Lose the romance if writing for MIDDLE GRADE BOYS.

2. Preachy

-Using a portion of a sermon can seem manipulating.

3. Flawless Characters

-You want your readers to relate to the main character ...

4. Model Material

-Beautiful girls, gorgeous guys, there is a problem here ...

5. Protagonist Too Young

-Boys tend to look up to older boys and try to act older ...

6. Problems Solved by Others

-The book won't be as satisfying if the protagonist doesn't solve the problem ...

7. Unreal

-If the situation is JUST TOO BIZARRE, you may lose your reader ...

8. Too much Description and Detail

-Trust me, they'll skim over it ...

9. Unfamiliar Words and Phrases

-When you use words boys don't understand, you can lose your reader ...

10. Avoid slang, trendy words, cliché's

-They can date your story and confuse your readers ...

3 TRAPS WOMEN must AVOID when WRITING for BOYS

1. MAKING BOY CHARACTERS TOO GIRLY.

-They COMMUNICATE TOO WELL. -They RELATE TOO WELL.

2. MAKING THE BOYS TOO STEREOTYPICAL.

Always LIKING GROSS THINGS, for example

3. Deep down THINKING BOYS HAVE IT EASIER than GIRLS.

-The truth is EACH GENDER has their own set of hardships.

-What you BELIEVE DEEP DOWN will COME OUT in your writing...

Boys need good writing.

-They need to be SHOWN THINGS ABOUT LIFE through the experiences of your characters...

-They need to be shown what it means to BECOME a MAN...by GOD'S DEFINITION.

Writing for boys, is a very WORTHY and NOBLE GOAL ...

LETS write in a way so that THEY'LL WANT to READ IT ...

Tim Shoemaker TVShoemaker@gmail.com



TAWNY JOHNSON

#18 CREATING YOUR PROPOSAL FROM A MARKETING PERSPECTIVE

- I. What is Marketing?
 - A) Illustration (Marketing vs. Advertising)
 - B) Self promotion vs. Marketing (you vs. your message)
 - C) Defining “marketing” as it relates to a book proposal

- II. The Objectives of Marketing
 - A) Identify your product
 - B) Inform your audience
 - C) Create motivation
 - D) Engage your target market
 - E) Prove your expertise
 - F) Build brand awareness
 - G) Sell your product

- III. The Book Proposal: A Marketing Document
 - A) First Things First: Define Yourself



TAWNY JOHNSON

#18 CREATING YOUR PROPOSAL FROM A MARKETING PERSPECTIVE

Six Defining Questions

1. Who are you as a writer/author?
2. What makes you stand out? Craft? Content? Crowd?
3. How do you convey your expertise?
4. What value are you bringing to your reader? To the publisher?
5. What are you adding to the overall conversation on this topic or in this genre?
6. How will you reach this market? Circle of influence? Specific vehicles?

B) First Things First: Define Your Ideal Reader (Target Market)

Six Defining Questions

1. What are the demographics and external characteristics of your ideal reader?
2. What is the complete profile of your ideal reader?
3. What is the felt need of your ideal reader that will drive them to purchase?
4. What are the realistic statistics of your ideal reader?
5. How will you reach your target market? Be specific.
6. What is the biggest mistake author's make in identifying their target market?

C) Second and Tertiary Target Audiences

D) Not eliminating an audience but defining an ideal reader

IV. Creating Your Book Proposal

A) How identifying your target market informs your entire proposal

1. Overview (One sentence, one paragraph, half page)



TAWNY JOHNSON

#18 CREATING YOUR PROPOSAL FROM A MARKETING PERSPECTIVE

2. T of C
3. Chapter Summaries
4. Comparable Works
5. Platform and Promotion
6. Endorsements
7. Forward

V. Take-Aways

- A) Know yourself and your vision
- B) Know your audience (research)
- C) Create all aspects of your proposal from a marketing perspective
- D) Be confident and courageous

VI. Audience Questions



CHRIS MORRIS

#19 THE 5 BEST PRACTICES FOR CREATIVE ENTREPRENEURS

This afternoon workshop is focused on how to balance taxes and bookkeeping with sanity and creativity.

Be sure to track and measure the right things:

- o Start with the IRS and state requirements
- o Only add details that are important to you.

Know the difference between a business and a hobby:

- o Do you have at least one product?
- o Are you actively marketing the product?

It is easy to overlook deductions or include incorrect deductions:

- o Home office
- o Mobile phone
- o Office supplies
- o Coffee
- o Computers
- o Conferences
- o Research Trips

Four truths about audits:

- o Innocent until proven guilty
- o Prepare for an audit daily
- o Audits are not fraud
- o There are known audit triggers

Keys to know when to hire a CPA

- o Motivation or interest
- o Complexity
- o Risk

Let's talk:

- o Find me here
- o 623.451.8182
- o info@chrismorriscpa.com
- o chrismorriscpa.com/conference



JOANNA WEAVER

#20 WRITING COMPANION BIBLE STUDIES

Before You Begin

1. Look at the studies you enjoy
2. Think of who you are writing for
3. Think of how it will be used
4. Determine goal of study

Different Companion Study Approaches

Back-of-Book
End-of-Chapter
Devotional Journal
Separate Study Guide

Before Writing the Study

Write the book first
Keep track of possible Bible study ideas
After writing book, go back through notes
See “Bible Study Writing Tools” below

Writing the Study

1. Ask the Holy Spirit to lead and guide you
 - Draw on the whole counsel of God
 - Always include God in the equation
2. Determine format
 - How many sessions?
 - How many questions?
3. Outline the study
 - Read the lesson chapter(s) to determine theme and takeaway
 - Brainstorm ways to explore theme and takeaway
4. Take them on a journey in the study
 - Study should unfold logically



JOANNA WEAVER

#20 WRITING COMPANION BIBLE STUDIES

- Make it accessible – to new Christians but satisfying to seasoned study members
- 5. Use different types of questions – (see “Question Style Sheet”)
 - Discussion / Going Deeper
 - Be creative – consider different learning styles
- 6. Edit the study
 - Ask two or three detail-oriented people to consider:
 - o Are questions clear or confusing?
 - o Are there better scripture portions to consider?
 - o Are references correct?
 - o Is each question necessary to “journey”?
 - o Are there leaps in logic that need transitional wording or a different question?
 - Be willing to accept feedback
- 7. Get ready to publish
 - Write tight, deleting extraneous wording
 - Doublecheck spelling, references, and formatting

My Bible Study Writing Tools

1. Study Bible
2. Research notebooks & journals
3. Study resources – software & hard copy
4. Commentaries / Sermons / Other books

After Writing the Study

1. Create a page on your website
2. Promote study



JOANNA WEAVER

#20 WRITING COMPANION BIBLE STUDIES

3. Consider adding video
4. Create other study options

Question Style Sheet

- Discussion / Get-to-Know You
- Personal Questions – “What do you....”
- General Questions – “What do most people...”
- Question Formats:
 - o Ask open-ended questions. When response is yes or no, add “why?”
 - o Straightforward – What does [verse] say...
 - o Fill-in-the-blank
 - o Match columns – draw line from scripture reference to answer
 - o Match letters – match references with truth by placing letter on line
 - o List – write down qualities, fruit, characteristics, sins, etc
 - o Categories– such as, Command / Action / Result
 - o Read and reflect – Assign verses to read. What does it mean to you?
 - o Columns – list qualities from two different sources
 - o Break question into multiple parts
- Scripture Approaches:
 - o What do the following verses tell us about _____? (List references)
 - o Dissect Bible story or qualities of Bible character
 - o Put a check by what you struggle with most and look up corresponding scriptures
 - o List the things [verse] tells us about...
 - o Write out scripture – word-for-word, paraphrase, as a prayer
 - o What key words or phrases speak most to you from this passage? Why?
- Personal Response Questions:
 - o How does it make you feel to realize that...
 - o Which one do you struggle to believe, and why?
 - o How could truly believing this change your life?
 - o Which one of these things means the most to you today, and why?
- Writing Prompts:
 - o Describe a time when...
 - o Write a letter to God
 - o Write out a prayer
 - o Write a journal entry, newspaper article from Bible character point of view



JOANNA WEAVER

#20 WRITING COMPANION BIBLE STUDIES

- Practical Application Prompts:
 - o How could you begin to apply one of these things (qualities, fruit, characteristics of God) to your life today?
 - o How does this verse apply to your life?
 - o Action steps – “What one thing could you do this week to...”
- Book-Related Questions:
 - o Assign reading portion, ask related question
 - o Ask for response to: quote, list, provocative thought, etc.
- Creative Approaches:
 - o Self-Assessment Test
 - o Quiz
 - o Scale – from 1 -10, levels, or responses
- Other Ideas:



CYNTHIA RUCHTI

#21 WRITER, WORSHIPER, WARRIOR

1. _____ in the small things while waiting for the big things. _____
I Samuel 17:28
2. Acted according to _____, not his own. _____ I Samuel 17:38-39
3. Sought _____, not his own. _____ I Samuel 17:46
4. Used his gifts to _____. _____ I Samuel
18:10
5. Spent a good portion of his training time _____.
_____ Psalm 31:1-3, 7, 14, 19-20, 24
6. Understood the value of _____. _____
II Samuel 23:8-39
7. Learned—the hard way—that big decisions grow from _____.
_____ II Samuel 11
8. _____ deeply and _____ deeply. _____ II Samuel 12:18; II Samuel 6:14
9. Repeatedly _____ of those who'd wronged him.
_____ II Samuel 16:5-12
10. Recoiled at the idea of _____ of those around him.
_____ II Samuel 23:15-16
11. Sought God's perspective toward _____ and
_____. _____ Most of the Psalms
12. Resisted _____. _____ II Samuel
24
13. _____ high. _____ II Samuel 7:1-16; I Chronicles 22:7
14. Accepted _____.
_____ I Chronicles 28:3
15. Left a legacy that ended where it started: _____.
_____ I Kings 2:2-3



#21 WRITER, WORSHIPER, WARRIOR



CYNTHIA RUCHTI

From the book Psalms Now by Leslie F. Brandt—

Psalm 72:1—"O God of love, grant to Your sons and servants the grace to represent You effectively in our discordant world. Give us the courage to put our lives on the line in communicating life and truth to all... Help us, O God, to become what You have empowered us to become... The glory is Yours, O God, and we shall praise Your name and celebrate Your cause together."

Cynthia Ruchti

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hemmedinhope.com



TIM SHOEMAKER

#22 CREATING A SCENE

SETTING versus SCENE

The SETTING is simply where the SCENE takes place.

The SETTING can be used over and over again in a story.

The SCENE is only used once. It is never repeated.

Real life isn't packaged in scenes— but we must condense our story down to individual scenes.

A story is a string of scenes often with a bit of transition between them.

TWO THINGS you must know... if you're going to pick the best scenes to write.

1. Know what your book is about. -What does your protagonist want? -What's the theme or lesson of your story? Each scene needs to move the story forward—toward those goals.
2. Know what happens in the book—how you plan to get there. -Don't have to outline it in detail—but need to have a general sense.

THREE ELEMENTS essential to every scene

1. BEGINNING. A Clear Goal. What does the character want—bad?
 - A scene goal may be the same as the book goal, but more likely it's...
 - Something related -Something shorter term—more immediate
 - Something achievable in this scene without a break in time.
2. MIDDLE. Strong Conflict. What/who is going to get in his way?
 - Man versus...
3. END. Accomplishing Goal or Disaster. What goes wrong—makes the goal harder?

OTHER TIPS for Stronger Scenes

1. Know whose POV you want to be in for the scene and stay there.
 - Basically, from whose viewpoint, mindset, whose eyes do we need to see that scene? We want to get to the point where everything we do in a scene is through the POV character's eyes and perspective... reflecting their state-of-mind.
2. Scene must be largely about showing, not telling.
3. Keep the scene moving.
4. Vary the scenes to avoid too much of the same thing.



#22 CREATING A SCENE



TIM SHOEMAKER

THREE MAJOR ELEMENTS for Smooth Transitions from scene to scene

1. REACTION -How does your POV character react to the disaster ending the last scene?
2. DILEMMA -Here's the situation POV character is in—what options does he have?
3. DECISION -POV character must decide what to do—which leads to a new scene goal.

Remember... writing good scenes is not a formula, but we can use these 6 elements as a pattern for stronger writing. Have fun with it... and thanks for joining me today!

-Tim Shoemaker

TVShoemaker@gmail.com



BLYTHE DANIEL

#23 HOW TO TITLE YOUR BOOK AND CARRY ITS THEME THROUGHOUT

What does a title do?

Which comes first: the title or the manuscript?

As an agent, which do I prefer?

Where are you in this process?

My goal is to get: _____
(Title or Theme – or both)

What's more important: the title or the theme?

What makes a good title?

What reaches me? What do I like in a title?



BLYTHE DANIEL

#23 HOW TO TITLE YOUR BOOK AND CARRY ITS THEME THROUGHOUT

How often will a publisher change my title and will I have any say?

How do I use the themes from the title throughout?

Offer something unique

What is a subtitle?

What is a turn-off in titles?



#23 HOW TO TITLE YOUR BOOK AND CARRY ITS THEME THROUGHOUT



BLYTHE DANIEL

Questions to ask yourself:



SARAH RUBIO

#24 SECRETS TO WRITING A GREAT BOOK PROPOSAL

Impressing 5 Audiences with a Single Document

- I. 5 Audiences—Who are they, and what questions are they asking?
 1. Acquisitions—gatekeepers, representatives, pulse-takers
How does this book fit my department's vision? How would this book fit into my publishing calendar? Can this book be successful?
 2. Editorial—word lovers, content guardians, book midwives
Is this book well written? Can I work with this author? What does this manuscript need to be brought up to our standards?
 3. Marketing—cheerleaders, marketplace experts, book matchmakers
Who is this book for? What does this author bring to the table? What could I do to help this book be successful?
 4. Sales—liaisons, numbers prognosticators, success evaluators
How do I describe this book to my customers? Will my customers want this book? How many copies of this book can I sell?
 5. Executives—founders, legacy guardians, responsible parties
How does this book fit our company's mission? What will it cost us to publish this book? How will it benefit us to publish this book?
- 5.5 Design (illustrated books)—artists, aesthetic experts, art choreographers
Does this artist have the skills to illustrate a book? Can I work with this artist? What does this art need to be brought up to our standards?

II. Components of a Great Proposal

1. Title page—your name; the proposed title; your contact info
2. Elevator pitch—This is your hook—a one-sentence summary of your manuscript that will grab the publisher's attention.
3. Overview—Imagine what would be written on the back cover of your book. You don't have to give away everything here—you just want to give enough to spark interest and keep the publisher reading. (Keep this to a few paragraphs.)
4. Audience—Who is this book for? (gender, age, spiritual background, family status, books/ blogs/ TV shows this audience would engage with)
5. Felt need—What conversations are people already having that your book will speak into? Is your topic something people will want to read about (and pay money for)? If so, how do you know?
6. Your bio—Why are you the person to write this book? Mention anything that would be relevant to your topic and/or your platform.
7. Competition—What similar books are on the market? In what ways is your book like these titles? What sets yours apart?
8. Marketing—How will you be able to reach the target audience for your book?
9. Potential Endorsers—What relevant personal connections do you have? Who would (realistically) endorse your book?



#24 SECRETS TO WRITING A GREAT BOOK PROPOSAL



SARAH RUBIO

10. Writing sample
11. Art sample (for illustrated books)

Sarah Rubio
Editor, Children's Books
Tyndale House Publishers
sarahrubio@tyndale.com



KELLY HARREL

#25 WRITING IN THE DEEP PLACES OF LIFE

Don't be Afraid of Trying Times!

Dear brothers and sisters, when troubles of any kind come your way, consider it an opportunity for great joy. For you know that when your faith is tested, your endurance has a chance to grow. So let it grow, for when your endurance is fully developed, you will be perfect and complete, needing nothing.

James 1:2-4 NLT

1. They help you connect with your reader.
2. They bring authenticity to your writing.
3. God is perfecting you.

Before Difficult Seasons Come

And so, dear brothers and sisters, I plead with you to give your bodies to God because of all he has done for you. Let them be a living and holy sacrifice—the kind he will find acceptable. This is truly the way to worship him. Don't copy the behavior and customs of this world, but let God transform you into a new person by changing the way you think. Then you will learn to know God's will for you, which is good and pleasing and perfect.

Romans 12:1 - 2 NLT

1. Make writing a daily habit.
2. Make goals and share them with others.
3. Join a critique group and attend every month---unless it's your anniversary.
4. Turn off the TV, unless you're watching it with someone.

During Hard Times

So to keep me from becoming proud, I was given a thorn in my flesh, a messenger from Satan to torment me and keep me from becoming proud. Three different times I begged the Lord to take it away. Each time he said, "My grace is all you need. My power works best in weakness." So now I am glad to boast about my weaknesses, so that the power of Christ can work through me. That's why I take pleasure in my weaknesses, and in the insults, hardships, persecutions, and troubles that I suffer for Christ. For when I am weak, then I am strong.

2 Corinthians 12:7-10 NLT

1. Hold tight to scripture. Read it, listen to it, write it out.
2. Journal—responses to scripture, feelings, things you're grateful for, and prayers.
3. Revisit and revise your goals to be realistic.
4. Blog or speak about what you are learning in your hard season.



KELLY HARREL

#25 WRITING IN THE DEEP PLACES OF LIFE

5. Read books about honing your craft.
6. Start a new project. Create a perfect world or a more pathetic one.

After the Season Passes

Don't you realize that in a race everyone runs, but only one person gets the prize? So run to win! All athletes are disciplined in their training. They do it to win a prize that will fade away, but we do it for an eternal prize. So I run with purpose in every step.

1 Corinthians 9:24 - 26 NLT

1. Make up for lost time—write, write, write!
2. Put into action any lessons the Lord taught you in your personal life.
3. Incorporate what you've learned into your writing. Don't be afraid of reliving the hurt. You've survived it, for God's glory!



KATHI LIPP

#26 BLOGGING

MASTERING SOCIAL MEDIA>>>

What to talk about

Next Steps

How to execute

How to be EPIC

E
P
I
C

Now...add some personality...

ENGAGING YOUR SECRET (AND NOT-SO-SECRET) WEAPONS>>>

>>>Design

Fiverr.com ----- Hire people for one-off jobs starting at \$5

PicMonkey.com ----- Create your own memes, quotes, downloads & more

Canva.com ----- Loads of templates to make creating easy for the non-creative

Piktochart.com ----- Love infographics? This is the place to create them

123rf.com ----- Buy cheap pictures, vectors and illustrations (just be careful of
your search terms)

>>>Staying Organized

Trello.com ----- Workflow process for individuals and team.

Onlinejobs.ph ----- Hire talented people from the Philippines. Help them make
a living wage, let them help you build your business.

>>>Social Media Management

Hootsuite ----- Preschedule everything.

>>>Web Tools

Leadpages.net (and Leaddigits) ----- Creating landing pages for your book.

The number one ways to build your list.

Bluehost.com ----- Our go-to web-host. Easier to work with and less problems
than anyone we've ever worked with.

#26 BLOGGING



KATHI LIPP

Wordpress ----- Non-negotiable. A must for your blog. (Only Seth Godin can get away with not using them.)

Elegantthemes.com/gallery/divi ----- Our designer's favorite theme. Hands down.

>>>Newsletter Tools

Infusionsoft.com ----- Expensive, but for marketing, this is the one to beat.

Mailchimp.com ----- Everyone's favorite mail program. Affordable, without all the bells and whistles (although they add more all of the time).

CommunicatorAcademy.com



STEVE LAUBE

#27 COMPLETE BOOK PROCESS

FROM IDEA TO PRINT

An Inside Look at the Complete Book Publishing Process

Ever wonder what goes into the publication of a book? Why do traditional publishers take so long to bring out a book? Who makes the decisions at a publishing company?

All these and many more questions are answered in this rapid-fire overview of the entire process.

Find the idea
Pitch the idea
Sell the idea (to an agent)
Sell the idea, again (to a publisher)
Write the idea
Edit the idea
Design the idea (interior and exterior)
Sell the idea, again (to the retailers, online and physical stores)
Market the idea
Sell the idea, again (to the reading public)

Rinse and repeat.

Steve Laube, a literary agent and president of The Steve Laube Agency, has been in the book industry for over 35 years, first as a bookstore manager where he was awarded the National Store of the Year by CBA. He then spent over a decade with Bethany House Publishers and was named the Editor of the Year. He later formed his literary agency which has represented over 1,000 new books and was named Agent of the Year by ACFW. He was also inducted into the Grand Canyon University Hall-of-Fame by their College of Theology. In addition, he is the president of The Christian Writers Institute and author of The Christian Writers Market Guide. His office is in Phoenix, Arizona.



MARY DEMUTH

#28 HOW TO FUND YOUR WRITING CAREER

Before you crowdfund, ask these 7 questions:

1. Do I have an existing, engaged tribe of followers?
2. Do I have a month of time I can dedicate to this?
3. Is my book about me or about them?
4. Can I tell a compelling story?
5. How do I feel about promotion?
6. Do I know someone who can mentor me through the process?
7. Am I comfortable delivering a product in a specified period of time?

Why should you crowdfund? {a wee story}

What platform should you use?

- Kickstarter pros and cons
- Indiegogo pros and cons
- Other entities (GoFundMe, Patreon, etc.)

How do you determine the number you should shoot for?

- Flexible or Fixed Funding?
- Count the Cost.
 - o Budget for everything but profits.
 - o Add 10-20% in unforeseen expenses. Your goal: break even at 100%.
- Things to include in the budget for a book:
 - o Book Cover Design
 - o Interior Design
 - o eBook Design
 - o Developmental Editing
 - o Copy Edit
 - o ISBN Bowker <http://www.bowker.com/en-US/>
 - o Book Trailer
 - o Printing Costs
 - o Platform Costs
 - o Video Production
 - o Kickstarter Fee
 - o PayPal Fee
 - o Shipping!!!!
 - o Storage
 - o Marketing



MARY DEMUTH

#28 HOW TO FUND YOUR WRITING CAREER

ELEMENTS OF A SALES PAGE:

- Project Image
- Project Title
- Category
- Short Blurb
- Funding Duration
- Project Location
- Page Copy
- Risks and Challenges:

Communicate Visually:

- Graphics and photos communicate a clear message.
- They should support your overall message.
- Be sure you own the images or give proper credit.
- Create simple images using picmonkey.com or any graphics program.
- Back of the napkin example--a way to communicate simple facts.
- Pricing Chart
- The power of simile and metaphor

Close the Sale:

- Your Three Friends: Urgency, Scarcity, Economy

Backing Levels:

- Keep fulfillment in mind. Keep the lower level rewards easy to fulfill (digital).
- Have a \$1 "Thank You" level.
- The most popular pledge amount is \$25
- The average pledge is around \$70
- Create loss leader early bird specials to create a sense of urgency.
- o Try to get to 60% with early bird deals. This gives you a 98% chance of success.
- Must feel like a once in a lifetime opportunity
- Ebooks to Seminars, 5-2500\$
- Leave room for stretch goals

Example: Not Marked <https://www.indiegogo.com/projects/not-marked/#/>



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

Frame Your Scene, Build Your Story: The Art of Layering

Using Essay Structure to Build a Frame:

When we write a scene, our goal should always be Clarity.

Essays open with an introduction and thesis statement. This is our scene opening.

The body is filled with information on the topic. This is our story.

The end wraps with a conclusion. In a story, this is our take-away. Remember to have a hook.

The Introduction Sets the Stage. The 4 W's. *Remember, your first few lines drop the reader into the scene.

1. Who are we? Open with the Point of View character. (*POV—defined below)

Example: Taking a ride through backwoods Kentucky wasn't George's first option.

2. Where are we? Use at least a few words of location description to set us up.

Example: Forget frying eggs. The asphalt on the parking lot could cook an entire breakfast buffet.

3. When are we? Especially if we've jumped time.

Examples:

I lost hours searching through files.

November in Texas could be the end of summer anywhere else.

4. Who else is with us? The other players in the scene.

*Point of View: The POV character is the character telling the story in a scene. The reader sees the world through one perspective, one set of eyes, per scene. Everything that happens can ONLY be shared from that character's perspective. The eyes are windows to the world. If Jane's back is turned, she can't see what's behind her. If she's out of the room, she has no idea what's going on inside the room.

**On a side-note—if more than two people are engaged in conversation, remember to let us know who's speaking. You can do this by tags (said), action, body language, or internal thought if it's the POV character talking.

The Conclusion is the Story Take-away. Your last few lines hook the reader to turn the page.

Each scene has one goal—move the story forward. Something needs to change in every scene. New information. Character conflict. Character growth. Relationship changes.

Hook at the end Example: Tim's image stares back at me. Tim. The guy who'd stood at my counter an hour ago chopping vegetables, wielding my kitchen knife like a machete. Tim, who told me he'd had a brush with the law and got off on a technicality. Funny, in his mugshot, he looks nothing like a guy accused of waking up one morning and killing his entire family.



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

*Side-note. Don't fortune-tell at the end of the scene.

Example: If Jim had only known the turkey was bad, he never would've made it his midnight snack. (Then your next scene opens with Jim eating the meat. He can't know he's going to get sick until he gets sick.)

The Middle or the Body Tells the Story: This is where we'll do most of our layering.

An important component to essay structure is that each paragraph builds on the one before it. We want to build tension from beginning to the end.

Think about it like increasing adrenaline. Say we had a father and his sixteen-year-old son driving to the son's court date for a DUI. We'd want to build the tension between them until the dad parked at the courthouse. You wouldn't open the scene with the dad screaming at his son and then have them quiet down on the ride—unless that leads to worse information.

Layering:

Helpful Hint: Don't waste a lot of time on beautiful prose until you get the structure down. You'll end up deleting more than you use, and that's a huge time suck.

Scene Goals Checklist: Before you begin:

- Write a short summary of the scene.
- What do I want to accomplish in this scene?
- What mood do I want to create?
- What emotions do I want my reader to experience?

Building a Scene with Layering:

Dialogue: Start with skeletal dialogue, using tags (said) for clarity.

Watch out for:

- *Punctuation. Comma for tag: "I like you," John said.
Period for everything else: "I like you." John leaned close.
- *People don't say each other's names in real life, so you don't need: "John, stop it."
- *Avoid using descriptive tags, especially with adjectives like: "Get out," he exclaimed angrily.
- *Read your dialogue out loud to check for the cheesy factor.
- *If someone asks a question, make sure you have a good reason for someone not answering.
- *Make your dialogue count. People shouldn't talk just to talk. We have to learn something.

Action: The physical things that happen. Should move the story.

*If your scene is mostly action, you should begin here, then move to dialogue.



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

Setting: Scene location. Setting can be sprinkled in as part of your action.

*Don't always pick the obvious. Consider what a sunny day would do to a funeral scene.

Internal Thought: What's running through your POV character's head.

*Watch out for giant paragraphs of backstory dump. It slows your pacing.

*Too much internal thought can interrupt action and conversation.

Emotion—Voice Cues, Facial Expressions, and Body Language.

Voice Cues: Replace the simple tags with tone, pitch, speed, and inflection.

*Be careful not to overuse.

Examples:

"He's just a teenager." He said teenager the same way I said stupid.

"Not long." Her voice walks a trembling tightrope.

"Kate." My name wrapped in his course accent grated across the lining of my gut.

Facial Expressions and Body Language:

Examples: Then her eyes start to clear, the superpower of my lips wears off, and she's looking at me like she has kisser's remorse. I don't like it.

Jess grips the sides of her chair like she's on a rollercoaster and her safety harness just snapped.

Sometimes, it works to say what doesn't happen

Example: But she doesn't yell at me. She doesn't question me. She doesn't even look at me.

Smooth Out the Wrinkles Checklist:

Add opening and closing paragraphs.

Make sure scene flows.

Check to see that you've met your scene goals.

The flow of conversation, action, and setting makes sense.

Tension builds without being broken.

Scene has moved the story forward.

Build a Scene Checklist:

Opening:

Who are we? (POV)

Where are we? (Setting)

When are we? (Time if needed)

Who else is here? (Other Players)



#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING



LORI FREELAND

Action:

Does the choreography work?

Setting:

Too much? Too little?

Internal Thought:

Is there a purpose?

Check for big blocks that interrupt action or dialogue.

Emotion:

Voice cues.

Facial expressions.

Body language.

Conclusion:

Did you leave a hook at the end?



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

** please note, this may not show up in color in the online or printed handouts**

Color Key:

Dialogue: Words a character speaks out loud

Action: What people do (Can also be things—The pen rolled across the desk)

Setting: Where a scene takes place (including concrete things—railing, couch, car)

Internal Thought: Unspoken thoughts (POV character only—your characters can't read each other's minds)

Emotion: How a person feels shown through voice cues/body language/facial expressions

Visceral: an involuntary body reaction a person can't control (such as faster heartrate, chills, pressure in the lungs)



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

Dialogue Only

“Do you have something against shoes?” Rane asked.

“Sometimes.”

“It’s winter,” he said. “People wear shoes.”

“It’s the middle of the night. I was sleeping.”

“Your light was on.”

“I sleep with the light on. And the window open.”

“Are you going to stay there all night?”

“There’s something I need to know before we trade.”

“Are we negotiating hostages? I don’t play games, *Engel*. Trade or not, I am going home with my phone.”



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

Dialogue plus Action plus Setting

I closed the front door and paused on the porch.

Rane lounged against his car, one ankle crossed over the other. He studied me, then dipped his head toward my feet. “Do you have something against shoes?”

“Sometimes.” I curled my bare toes on the icy concrete.

“It’s winter,” he said. “People wear shoes.”

“It’s the middle of the night. I was sleeping.”

“Your light was on.”

“I sleep with the light on. And the window open.”

“Are you going to stay there all night?” He held up Claire’s purple iPhone.

I stayed put. “There’s something I need to know before we trade.”

“Are we negotiating hostages? I don’t play games, *Engel*.” He tucked Claire’s cell into his shirt pocket and straightened against the car. “Trade or not, I am going home with my phone.”

I grabbed the railing.



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

Dialogue plus Action plus Setting plus Internal Thought

I closed the front door and paused on the porch.

Rane lounged against his car, one ankle crossed over the other. He studied me, then he dipped his head toward my feet. “Do you have something against shoes?”

“Sometimes.” I curled my bare toes on the icy concrete.

“It’s winter,” he said. “People wear shoes.”

“It’s the middle of the night. I was sleeping.”

“Your light was on.”

How long had he been watching? “I sleep with the light on. And the window open.”

Why had I told him that?

“Are you going to stay there all night?” He held up Claire’s purple iPhone.

I stayed put. “There’s something I need to know before we trade.” Once we’d switched phones, he’d leave. And my moment to ask questions would be over.

“Are we negotiating hostages? I don’t play games, *Engel*.” He tucked Claire’s cell into his shirt pocket and straightened against the car. “Trade or not, I am going home with my phone.”

Some people exuded *X-Factor*, a natural charisma that gave them a way around people. Rane exuded *I-Factor*. *I* for intimidation. A way to run over people.

I should run inside and double bolt the door. But I couldn’t. Rane had answers. I grabbed the railing and hung on to my determination to ask the right questions.



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

Dialogue plus Action plus Setting plus Internal Thought plus Emotion plus Visceral

*Emotion means voice cues/body language/facial expressions.

*Visceral means an involuntary body reaction a person can't control, such as faster heartrate, chills, pressure in the lungs.

I closed the front door and paused on the porch.

Rane lounged against his car, one ankle crossed over the other, as if he had hours to wait for me to come to him. He studied me, his perusal slow and lazy, and then he dipped his head toward my feet. "Do you have something against shoes?" His accent was light tonight.

"Sometimes." I curled my bare toes on the icy concrete, my neck tingling more than my slowly freezing feet.

"It's winter," he said. "People wear shoes."

"It's the middle of the night. I was sleeping."

"Your light was on."

My stomach did a curlicue. How long had he been watching? "I sleep with the light on. And the window open." Why had I told him that?

"Are you going to stay there all night?" His question was quiet. Relaxed. Like his shoulders. He held up Claire's purple iPhone.

I stayed put, my shoulders the reverse of quiet and relaxed. "There's something I need to know before we trade." Once we'd switched phones, he'd leave. And my moment to ask questions would be over.

"Are we negotiating hostages? I don't play games, Engel." His voice stiffened and everything about him changed. He tucked Claire's cell into his shirt pocket and straightened against the car, tossing all traces of casual. "Trade or not, I am going home



LORI FREELAND

#29 FRAME YOUR SCENE, BUILD YOUR STORY: THE ART OF LAYERING

with my phone.”

Some people exuded *X-Factor*, a natural charisma that gave them a way around people. Rane exuded *I-Factor*. *I* for intimidation. A way to run over people.

I should run inside and double bolt the door. But I couldn’t. Rane had answers. I grabbed the railing and hung on to my determination to ask the right questions.

WRITING RESOURCES FOR CRAFT AND STORY WEBSITES

advancedfictionwriting.com (Randy Ingermanson’s site)
cecmurpheyswritertowriter.blogspot.com
jamesschottbell.com
jerryjenkins.com (scroll down home page for writing blogs)
margielawson.com (lecture packets from \$30 and online courses from \$50)
storymastery.com (free articles by Michael Hauge)
storyhelpgroups.org (Frank Ball’s site)

BOOKS

Angela Ackerman and Becca Puglisi: *The Emotion Thesaurus*
Blake Snyder: *Save the Cat* (this is about screenwriting, but applies to story structure)
Brandilyn Collins: *Getting into Character: Seven Secrets a Novelist Can Learn from Actors*
Dean Koontz: *How to Write Bestselling Fiction* [warning: mild language]
Donald Maas: *The Fire in Fiction*, *Writing the Breakout Novel* and *Workbook*
James Scott Bell: *Any book—try Plot and Structure and Write Your Novel from the Middle*
Jeff Gerke: *The Irresistible Novel* and *The First 50 Pages*
Kathy Ide: *Proofreading Secrets of Best-Selling Authors*
Steven James: *Story Trumps Structure* and *Troubleshooting Your Novel*



NICK HARRISON

#30 WHAT TO DO WHEN YOU DON'T HAVE A PLATFORM

Monday 1:15-2:45

What To Do When You Don't Have a Platform

Nick Harrison, Instructor

- A. Platform defined
- B. Examples of good platforms
- C. Importance—a look at the publisher's committee meeting
 - 1. How to compensate for lack of platform
- A. Examples of successful books without a platform (the bestselling Christian book of the past decade is by an author without a platform. Do you know who it is?)
- B. Prayer and the leading of God (Can God sell your book despite your lack of a platform?)
- C. Subject matter (non-fiction), genre (fiction)
- D. Team-writing
- E. Writing on assignment
- F. Self-publishing (including e-books)
- 2. Start your platform slowly while continuing to write
- A. Ideas for promotion (Hints from a platformless author who is succeeding).
- B. Long-term planning
- 3. Discussion and questions



CRYSTAL BOWMAN

#31 WRITING FOR BEGINNING READERS

Writing for Beginning Readers---General Guidelines for Beginning Readers:

- satisfying stories to get kids excited about reading
- use vocabulary words that can be sounded out easily
- sentence structure is simple and direct
- avoid dependent clauses whenever possible.
- stories are told primarily through action and dialogue
- most of the descriptions are left to illustrations
- illustrations are literal interpretations of the text
- combine good writing with engaging stories

My First I Can Read Books

Page Count: 32

Word count: Approximately 250 words

Lines per page: Maximum 3 lines per page

Line length: Max. 30 characters/line, including spaces and punctuation

Text Notes: Extremely simple vocabulary. Often features repetition. Written in complete sentences.

Subject matter: Issues of immediate and familiar concern to young children; family and domestic situations; animals.

Level 1: Beginning Reading

Page Count: 32

Word count: Approximately 575 words

Number of lines: Maximum 110 lines/32-pg. book;

Lines per spread: Average of 5-7 lines per spread; 3-4 lines per page. Max lines per page is 5.

Max. 36 characters per line, including space and punctuation.

Text Notes: Simple sentences and familiar words. Line breaks should follow natural pauses between phrases.

Subject matter: Domestically-based stories about home, school, friendship. Characters may be animal or human. Note: humor works well at every level!



CRYSTAL BOWMAN

#31 WRITING FOR BEGINNING READERS

Level 2: Reading with help

Page Count: 32

Word count: Approximately 575 words

Number of lines: Maximum 140 lines/32 page book.

Lines per spread: Average of 10-11 lines per spread, 4-5 per page. Maximum lines per page is 7, unless opposite page is full art, then max is 10.

Line length: Max. 36 characters per line, including spaces and punctuation

Text Notes: High-interest stories, may include language play like jokes and puns. Simple text, with some challenging words. Line breaks should follow natural pauses between phrases. Text may be divided into chapters, if appropriate.

Subject matter: School, friendship, family, mysteries, adventure. Can be more emotionally complex than earlier levels. Characters may be animals or human.

Level 3: Reading alone

Page Count: 48

Word count: Approximately 865 words/48-pg. book, 1150 words/64-pg. book

Number of lines: Maximum 200 lines/48-pg. book, 300 lines/64-pg. book

Maximum 13 lines a spread

Line length: Max. 36 characters a line, including spaces and punctuation

Text Notes: More complex themes and plots. Line breaks should follow natural pauses between phrases. Text may be divided into chapters, if appropriate.

Subject matter: More complicated stories about home, school, friendship; historical fiction, mysteries, adventure, science. Stories can be set in unfamiliar locales. Characters are predominantly human.

Page Layout:

Page 1: Note to Parents

Page 2: Copyright/dedication

Page 3: Title Page

Page 4: Beginning of text.

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www.christianchildrensauthors



KAY STROM

#32 7 MYTHS OF TRAVEL WRITING

7 Myths and 7 Truths About Writing Your Travels

INTRO

We live in a global world. If anyone should know it, Christians should. We have family in every country, in every corner, of the globe. It is our honor to meet them. To understand them. And to introduce them to their wider family. Whether you are a missionary, you're doing research or studying abroad, or you just like to travel, you have many more writing options today than you would have had just a few years ago. But don't believe everything you hear about writing. Every myth has its truth. Join me for this workshop, and bring your questions along.

Myth #1: Your exiting trip and your destination are your story.

Truth: There is no shortage of people saying those very same words.

Myth #2: Readers want to hear every detail of your experience.

Truth: Um... Probably not. Choose your details carefully. Most are much more interesting to you than to others.

Myth #3: Editors love long travel stories.

Truth: Nope! Most prefer short. All insist that every word be worth the space it takes.

Myth #4: You can travel for free and get paid, too.

Truth: Hmmm. Don't quit your day job.



KAY STROM

#32 7 MYTHS OF TRAVEL WRITING

Myth #5: Research? Just read up on your destination's history.

Truth: Um, no. What is, wasn't always. And what was isn't now.

Myth #6: Western, especially American, means modern.

Truth: WiFi access, McDonald's hamburgers, and English speakers are convenient, but take care how you judge other cultures.

Myth #7: Your trip is your point.

Truth: Your point is the Universal Truth you glean from your trip.

Q & A

Kay Marshall Strom
Kay@kaystrom.com



KAY STROM

#32 7 MYTHS OF TRAVEL WRITING

TRAVEL WRITING DO'S AND DON'TS

DON'T:

- Use clichés. Avoid them like the plague! (*pearl, mecca, paradise*)
- Overdo adjectives. (*fabled, wondrous, roseate*)
- Go silly with personification. (*Can a building really smile? Do ruins truly beckon? Have you ever heard a chimney sing its welcome?*)
- Use the first person. (*Shocking though it seems, the world really doesn't care how you felt when you first bit into a dolmathe in Greece*)
- Patronize the nationals. (*Watch it when you wax lyrical about the quaint customs*)
- Fall into the "reverse-racism" trap. (*Referring to people as "well-trained," "polite," "surprisingly well-spoken," "clean"*)
- State the obvious. (*The waves roll up on the sand? Surprise! That's what we call a beach!*)
- Use over-used journalese. (*bustling thoroughfare, half-forgotten byways, old meets new*)
- Discuss the gory details. (*Accent the positive, unless you have a good reason for doing otherwise.*)
- Be a snob. (*Use a vocabulary we all understand.*)

DO:

- Use short words, sentences and paragraphs.
- Focus on what's interesting and different.
- Give concrete details. (*What were you served at that "dirt cheap" meal, and what was the cost in U.S. dollars?*)
- Keep all your senses open for those little things that evoke atmosphere. (*Aromas of food cooking, bird sounds, the non-stop honking of horns, the taste of crunchy fried crickets*)
- Structure your piece logically.
- Don't be afraid to incorporate interesting information about the history of the place. (*But check your facts to be sure they are accurate.*)
- Check your spelling, punctuation and expression.
- Read your work over aloud to yourself.
- Double check the interest factor. If you hadn't been there, would the written piece make you want to go?



JOHN VONHOF

#33 PODCASTING FOR WRITERS AND AUTHORS

DIY? Podcasting For Writers and Authors

- Podcasting Can Be Simple or Complex – You Decide

Definition and Stats:

- Podcast
 - Podcast audience
 - Mobility
 - Engaged
-
- How Podcasting Can Help You Build Platform and Ministry

- Podcasting Mind Map

- Nonfiction Podcasting Ideas

- Fiction Podcasting Ideas

- Developing Your Content

Choosing Your Podcast's:

- Name
- Format
- Personality
- Length
- Schedule

Podcast Presentation:

- Artwork
- Logo



JOHN VONHOF

#33 PODCASTING FOR WRITERS AND AUTHORS

Podcasting Equipment and Costs:

- Microphone/Ear Buds
- Miscellaneous: windscreen, microphone boom

Podcasting Software and Costs:

- Recording
- Editing
- ID3 Tagging Editor
- Normalizer

Components of a Typical Episode:

- Intros
 - Bumpers
 - Extros
 - Outros
 - Music
-
- Recording an Episode

Podcast Components:

- Website
 - Show Notes
 - Directories
 - Hosting
 - Editing
 - Posting
-
- Monetizing

Resources:

- Books
- Podcasts
- Websites
- Courses

john@johnvonhof.com

www.WritersAuthorsOnFire.com - podcast and website



#34 WRITE YOUR NOVEL FROM THE MIDDLE



JAMES SCOTT BELL

Write Your Novel From the Middle: A Powerful Approach for Plotters, Pantsers and Everyone in Between

Based on the #1 bestselling Amazon writing book, this workshop will teach you a unique method for crafting a powerful, unified novel by way of the "mirror moment" -- a crucial beat that happens right in the middle of great and enduring stories.

The Two Types of Mirror Moment

Pre-Story Psychology

Proving the Transformation

The Golden Triangle

Plotting Methods for Novels and Series



MARY DEMUTH

#35 BEST PRACTICES IN SELF-PUBLISHING

Determine the goal of your book before you decide on which platform you use

- Permafree works really well with fiction ebooks, for example.
- If you want to give away books, paying to print the book will yield the best giveaway result.
- If you have little cash, POD works well.
- Ask: how would you like your books distributed?

The Ebook Uploading Process (Amazon, others are similar with some variation).

1. Transform the document into the correct e-format. You can upload a word document and be done with it, but the formatting will be wonky. Better to already have specific files to upload to the Kindle (known as a .mobi file), which are different than the Nook or iPad (known as the .epub file) format. Many people have successfully used SmashWords for this. KERRY NIETZ does a great job of this. I pay him! kerry_nietz@hotmail.com
2. Although it's not entirely necessary for ebooks, it can be a good idea to buy an ISBN for your title. You can purchase these at Bowker. It's cheaper if you buy more than one. 1 is \$125.00. 10 ISBNs are \$250, and 100 are \$575
3. Pay a designer to create an amazing cover. Don't scrimp on this. Try 99Designs.com
4. Upload your document.
 - o Find the appropriate site and register an account. They'll ask you for your SSN or EIN, your address, and your banking information. You can opt to have them send you a physical check or direct deposit the money into your account. I chose the latter option. If you'd like to upload to Kindle, [click here](#). For Barnes & Noble's nook, [click here](#). For the Ipad, [click here](#) to start your account with itunesconnect. Here's a FAQ for the iPad uploading. It's a bit complicated (oddly). Happy note: IT DOES NOT COST YOU TO HAVE AN ACCOUNT OR UPLOAD YOUR BOOK. IT IS FREE! Yay!
 - o Give your title, a book description, and the language you wrote the piece (presumably English).
 - o Create a bio.
 - o Identify yourself as the author. If there are contributing authors, you can add more authors in drop down menus.
 - o Verify Your Publishing Rights. You'll have two options: "This is a public domain work" or "This is not a public domain work and I hold the necessary publishing rights." You will typically choose the second option since you are the author of the piece and hold all rights. (If you are publishing one of your old books that's been traditionally published, be sure you have ALL RIGHTS reverted back to you before you publish your book. Have a physical document from the publisher granting you all rights.)
 - o Decide about DRM (Digital Rights Management). You want to select Enable Digital Rights Management so people can't send your file everywhere. This protects you from piracy.
 - o Provide your ISBN (if you have one).
 - o Supply keywords (words that relate to your book that will help them position your title).



MARY DEMUTH

#35 BEST PRACTICES IN SELF-PUBLISHING

- o Click through categories and decide which ones best fit your book. (You can find a similar book to yours, then copy their category).
- o Upload your book cover image. They usually have a file maximum size like 5 MB. A typical cover will be about 1.5 MB. Your graphic artist will already know this and will create the file in appropriate dimensions with web friendly colors.
- o Upload your digital file of the text (in the proper format, though Kindle will do the transformation for you.)
- o Set the price. Of all the research out there, \$2.99 seems to be the magic number. It's the least you can price something and still make a high percentage on royalties (for Amazon, that's 70%).
- o Decide on rights. Typically people choose worldwide.
- o When you finish all this (It took me less than an hour), wait about 24 hours for the book to go live.

POD: A few things first:

- I already had my 6 x 7 interior formatted files, so when CreateSpace asked for this, I had it.
- I already had my front and back cover designs for the book.
- I already had an ISBN assigned for the print book via Bowker.

With all that in my back pocket, I went to CreateSpace and created an account. This took about 5 minutes. It helps to read this overview of the process before you begin.

1. The process takes five steps: Create, Setup, Review, Distribute, Sales & Marketing.
2. In Create, you learn about the services they offer (editorial, design, marketing)
3. In Setup, you add the Title and ISBN (They can assign you one. I opted to use my own.). You also upload a PDF of how your book will look. Be sure it matches the dimensions that you specify. The typical book is 6x9, so I just formatted my book in those dimensions. Click for a step by step guide to creating the interior. And here is how you create your PDF for print. If you're not sure how to create an interior, Create Space offers templates here. Or you can hire it. I recommend **HIRING** this. In Setup, you also upload your cover. Be sure it fits the dimensions they specify, and that it's in a PDF format. If you have your cover in a jpg, simply save it as a PDF. Then you submit all your files for review. CreateSpace takes 48 hours to review your files and let you know if they will work. So far, this part of the process took me 45 minutes.
4. In Review, you simply wait for CreateSpace to review your file. This takes you no time, but it takes a day or two for them to review. They will give you specific feedback as to what needs to change to make the book publishable. Later you will order and review your proof.
5. In Distribute, you opt for ways to distribute your books. First, you write the book's back cover description. Then you choose the BISAC category, which is the category your book is. They have several drop down menus to help you decide. Another way is to look through a bookstore, find a book similar to yours, then find the BISAC on the back near the bar code. After that, you write your awesome author bio. They give you



MARY DEMUTH

#35 BEST PRACTICES IN SELF-PUBLISHING

plenty of space for it, but don't go overboard. Highlight why you're the person to write this book, but don't become a Me Monster.

1. They'll ask you the language (English),
2. the country of publication (USA),
3. and the pub date (just choose today's date).
4. Also they ask you to come up with five keywords that are central to the book.
5. They ask if there is adult content (no) and whether it's in large print (no).
6. Next they ask you to set a price. There are helps on that page to aid you in deciding your price.
7. Next they ask where you'd like your books sold. I opted for Create Space and Amazon.
6. The last section is Sales and Marketing, where you walk through steps on getting your book out there and promoting it. This only happens after everything is approved and successfully uploaded.

In Print, the process is much the same as with POD. The main things you'll need:

- INTERIOR file,
- Cover (whole page with spine),
- MONEY to pay for it! I used this printer: <https://thomsonshore.com/>

DISTRIBUTION:

- If you are already a published author, you might want to consider StoneWaterPress, run by author Tracy Higley. They distribute books to bookstores. They take a percentage of the sale, but you don't have up front costs.
- <http://www.ingramcontent.com/publishers/distribution> is one of the most common distributors, but you'll have to pay for their services.



SARAH SUNDIN

#36 HISTORICAL RESEARCH WITHOUT THE HEADACHES

General Principles

- 1) A solemn responsibility—your fiction may be the only history your reader gets.
- 2) Inaccuracy breaks “fictional dream” and throws knowledgeable readers out of the story.
- 3) Do your best but don’t obsess. Someone will always know more than you.
- 4) Don’t overwhelm your readers—they want a story, not a history lesson.
- 5) “Rule of Threes”: Good advice, not always practical.
- 6) Never assume. Watch out for modern views.
- 7) Watch the chronology.
- 8) Start general, work down to the specific.
- 9) Bird’s eye view or worm’s eye view—or both?
- 10) Research rabbit trails—paths to enlightenment or black holes?

Resources

- 1) Books: general history to extreme specialization
Bonus tip—the bibliography is your friend!
- 2) Internet: vast treasure trove...deadly quicksand...and minefield of misinformation
- 3) Google Maps, Google Earth
- 4) Government documents
- 5) Journals, memoirs, personal interviews
- 6) Experts—museums, professional organizations, national parks, online communities
- 7) Contemporary newspapers, catalogs, magazines, literature, movies.
- 8) Your friendly neighborhood librarian. Ask a question and make her day.



SARAH SUNDIN

#36 HISTORICAL RESEARCH WITHOUT THE HEADACHES

Documentation and Organization

- 1) Bibliography
- 2) Notes and documentation—your editor will love you!
- 3) How to organize your research material in a binder
- 4) How to organize your research material in computer files (Word, Evernote, OneNote, Scrivener)

Website: www.sarahsundin.com Email: sarah@sarahsundin.com



JOSEPH BENTZ

#37 WRITING BETTER BOOK REVIEWS, FINDING FREELANCE OPPORTUNITIES

Writing Better Book Reviews, Finding Freelance Opportunities

Workshop Overview

More people than ever are writing book reviews—on their own blogs, on other people's blogs, on online bookstore sites, and in more traditional venues such as newspapers and magazines. Some of these reviews are helpful to readers, while others create confusion and hostility for both readers and the authors whose books are reviewed.

This session will focus on how to write better reviews and how to market yourself as a book reviewer. Some magazine and newspaper editors use book reviews as proving grounds for writers who may later be assigned other articles. Many magazines and online sites also make arrangements for freelance writers to become regular reviewers of books that are assigned to them.

This workshop, taught by an author of fiction and non-fiction books who is also a regular book reviewer for CBA Christian Market magazine, will consider issues such as: What are editors looking for in a book reviewer? What are the key elements to a good book review? How can you write reviews that people will actually want to read? These and other questions will be discussed along with examples and handouts.

I. Why Write Book Reviews?

- For some writers, writing book reviews may help build your confidence with a smaller project while you're waiting on the "big" article or book to work its way through the publication process.
- You gain exposure to books you might not otherwise have read, perhaps giving you ideas for your own writing.
- You experience the pleasure and intellectual benefit of analyzing and evaluating the reading you enjoy doing anyway—fitting the essence of a book into a few pages of a review.
- You make contact with editors who might assign you future projects.
- Some magazines and journals are more open to freelance writers for book reviews than for other types of articles.
- You earn money and get free books and magazine subscriptions.
- For bloggers, reviews are a good way to reach new readers and make an impact in the world of books.
- For book lovers, reviews are a good way to make productive use of your reading addiction and help other readers in the process.



JOSEPH BENTZ

#37 WRITING BETTER BOOK REVIEWS, FINDING FREELANCE OPPORTUNITIES

II. How Do You Maintain Integrity With Authors and Readers?

This workshop will address:

- How much of a book's content should a review summarize? If you are reviewing fiction, how much of the novel's plot should the review reveal?
- What is the difference between a negative review and one that is mean-spirited?
- What mistakes do reviewers sometimes make that drive authors crazy?

III. How Do You Write a Marketable Book Review?

- Workshop participants will receive handouts that show excellent book review examples.
- Workshop participants will receive a handout that summarizes the elements of an effective book review.

IV. How Do You Market Yourself as a Book Reviewer?

- Examples of actual query letters that resulted in book review assignments will be shown.
- Other tips on marketing your book reviews and marketing yourself as a reviewer will be given.

Workshop presented by:

Joseph Bentz (email: jbentz@apu.edu)

Website: www.josephbentz.com



MACKENZIE HOWARD

#38 DEVOTIONALS FOR ALL AGES

Definition of devotion from Merriam-Webster

1. a : religious fervor : piety
 b : an act of prayer or private worship —usually used in plural: during his morning devotions
 c : a religious exercise or practice other than the regular corporate (see corporate 2) worship of a congregation

I. Types of Devotionals

1. Topical or thematic devotionals
2. Time-driven devotionals such as 30 or 365 days
3. Devotional journals

II. Questions we ask when crafting a devotional

1. Should it be a time-driven devotional?
 - a. If so, does it have staying power to last a year? One hundred days? How long should each devotional reading to be?
2. Is the topic or theme a current felt need?
3. Does the concept warrant unique and marketable packaging?

III. Elements of a devotion

1. Scripture
2. Opening story, illustration, or anecdote
3. Teaching
4. Takeaway line, challenge, note of encouragement
5. Prayer
6. Unique element



#38 DEVOTIONALS FOR ALL AGES



MACKENZIE HOWARD

IV. Write a sample devotion



BOB HOSTETLER

#39 WRITE A WINNING ONE-SHEET

What is a "one-sheet?"

3 Key Ingredients of a Winning One-Sheet

o _____

o _____

o _____

7 Things These Paragraphs Should Express Clearly and Compellingly:

o why _____

o what _____

o why _____

o what _____

o why _____

o who _____

o why _____



CHRIS MORRIS

#40 MAKE THE BEST CHOICES FOR YOUR TIME & WRITING BUSINESS

This afternoon workshop is focused on how to maximize the systems and tools you use to create time for your core business

Beating the procrastination monster into submission:

- o Self-Control app
- o Turn off Wi-Fi
- o Batch your work
- o To-do lists & stretch goals
- o Accountability

What makes a good system?

- o Complete
- o Easy
- o Effective
- o Repeatable
- o Efficient
- o Timeable

What can be systematized?

How do you know a system is failing?

- o Missed deadlines
- o Noticeable decline in activities
- o Frustration
- o Emotional disdain

The key decision to make when a system fails

- o Build
- o Buy
- o Borrow

Let's talk:

- o Find me here
- o 623.451.8182
- o info@chrismorriscpa.com
- o chrismorriscpa.com/conference



JOANNA WEAVER

#41 ONLINE PRESENCE MAKEOVER

Finding Your Place and Voice in the World of Social Media

Finding Your Way

The online world can be overwhelming. Answering the following questions can help you find your place:

- Why?
- Who?
- What?
- How?

Unpacking the How

The last two years, I've been trying to discover how to "work smarter - not harder" when it comes to Social Media.

1. Blog Regularly
2. Create & Schedule Content
3. Leverage Automation
4. Cultivate Community
5. Host Launches & Events

Blog Regularly

Redesigned website to be blog-friendly. My goals have been consistency and giving value.

- Platform for books and message
- Editorial calendar
- Content upgrades
- Material for social media
- Drive traffic to website
- Host launch and refresh campaign
- Host webinars and e-course
- Build email list using opt-in offers



JOANNA WEAVER

#41 ONLINE PRESENCE MAKEOVER

Create & Schedule Content

What type of content do you enjoy? What kind does your audience seem to respond to best?

Fill out the following “content buckets” (Kim Garst) with general types of content, such as: share graphics, blog posts, videos, discussion starters, quotes, verses, etc.

MY CONTENT BUCKETS

Bucket #1:

Bucket #2:

Bucket #3:

Bucket #4:

Bucket #5:

Content Creation

Social media is highly visual. Posts that include images or video get far more reach than plain text. Good news! You don't have to be a graphic designer to create memorable images. You just need a few tools:

GRAPHICS – create blog graphics and share squares as well as branded images for your online presence

- Canva
- Typorama
- PicMonkey

VIDEOS – create short videos or animated graphics

- Adobe Spark
- Ripl

LIVE VIDEO – go live consistently to build reach

- Facebook Live – repurpose for blog content, podcasts, etc.



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- Instagram & Twitter Video
- Download and edit video – upload to other platforms

CONTENT CURATION – finding other people’s material to share

- PostPlanner
- BlogLovin

Schedule Content

Time	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
------	--------	--------	---------	-----------	----------	--------	----------

(Brittany from Equipping Godly Women)

Types of Content:

- Personal Content – blogposts, book excerpts, etc
- Curated Content – other people’s articles, blog posts, etc.
- Share Graphics – memes, GIFs, infographics
- Videos – FB Live, YouTube, uploaded video
- Discussion Starters – questions, polls, fill-in-the-blank, etc.
- Quotes – inspirational, thought-provoking, scripture verses, etc.
- Promo Graphics and Videos
- Other:



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How to find best days and times to post:

- Look at your social media analytics
- Look at other profiles in your niche
- “What 16 Studies Have to Say About the Best Time to Post” – CoSchedule Blog
- Best way to find out? Experiment

Leverage Automation

This has been the single most important part of my online presence makeover. Between managing social media and nurturing your email list, you could work 80-hours a week. Automation takes care of a lot of heavy lifting.

SOCIAL MEDIA SCHEDULERS

- CoSchedule – my absolute favorite! Schedules my blog as well as social media – editorial calendar. (Blog, Facebook, Pinterest, Instagram, Twitter, LinkedIn, Google+)
- Buffer – haven’t used this, but popular service. (Facebook, Pinterest, Instagram, Twitter, LinkedIn, Google+)
- Hootsuite – kind of clunky feeling to me. (Facebook, Pinterest, Instagram, Twitter, LinkedIn, Google+, YouTube)
- Others:

EMAIL SERVICE PROVIDER

- ConvertKit – allows me to target my list by special interests and opt-ins. Created e-course using automated sequences. Welcome sequence for multiple lists.
- MailChimp – beautiful emails but hard to segment subscribers. Pay for people subscribing to multiple lists.
- Constant Contact – clunky user experience, pay for people subscribing to multiple lists.
- Others:

Cultivate Community

People are looking for genuine connection. They want to know you, so...

1. Be real
2. Be responsive
3. Be realistic
4. Be respectful

Power of Facebook Groups

“The Living Room” Facebook group is designed to be a gathering place for women who love God and desire



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#41 ONLINE PRESENCE MAKEOVER

to lead others closer to Him.

- Monthly prayer threads
- Discussion questions
- Crowd-sourcing
- Zoom Hangouts

Power of Email

- A privilege – allowed in people's inbox
- More intimate – invite replies
- Sales tool – biggest responder to e-course

Hosting Launches & Online Events

Here are some of the things I've done in the past few years to makeover my online presence. Consider places where your message and the needs of your community meet. Shape your online events at that intersection.

Facebook Bible Reading Challenge

- Thru the Word – read entire Bible together
- Word of God Speak – read less, reflect more
- In the Word – a chapter a day

Book Launch for Lazarus Awakening

- Created Launch Team and webpage (<http://joannaweaverbooks.com/launch-team/>)
- Share graphics
- Blog posts
- Email – general list
- Giveaways

Refresh Campaign for Having a Mary Heart in a Martha World

- Used “The Living Room” FB group to host campaign
- Share graphics & promo videos
- Blog posts & podcast
- Email – general list, study leader list, email invite contests
- Special offers and discounts
- Mary Heart Instagram Challenge
- Instagram Book Club
- Facebook Ads



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#41 ONLINE PRESENCE MAKEOVER

“Having a Mary Heart” Podcast

- Recording video and audio on Zoom Video platform

Webinars for Refresh Campaign

- Used Zoom Video platform for webinar hosting
- “The Mary-Hearted Leader” webinar
- “The Mary-Hearted Woman” webinar
- Created evergreen replays

“How to Have a Mary Heart” E-Course

- Used ConvertKit for 10-email sequence
- Designed workbook for “8 Steps to a Deeper, Sweeter Friendship with God”
- Evergreen e-course – can be started any time

Let’s Connect!

I’d love to stay in touch with you online. Any questions? Email me at Joanna@JoannaWeaverBooks.com Text “Joanna” to 444999 to subscribe to my list (and get this link-filled document!)

- www.JoannaWeaverBooks.com
- [www.Facebook.com/BecomingHis](https://www.facebook.com/BecomingHis)
- [www.Pinterest.com/j5weaver](https://www.pinterest.com/j5weaver)
- [www.Instagram.com/JoannaWeaverBooks](https://www.instagram.com/JoannaWeaverBooks)
- [www.Twitter.com/JoannaWeaverBks](https://www.twitter.com/JoannaWeaverBks)

Links to Things I Love

{The first few links are affiliate links which means – at no cost to you! – I receive a small commission if you purchase the service. Thanks!}

EMAIL

- ConvertKit: <http://mbsy.co/fWnbS>
- MailChimp: <http://eepurl.com/cfE89j>

SCHEDULING – Blog & Social Media



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#41 ONLINE PRESENCE MAKEOVER

- CoSchedule: <http://coschedule.com/r/31047>

WEBINAR/MEETING PLATFORM

- Zoom.Us: <http://bit.ly/2jhlw5V>

CONTENT CURATION

- PostPlanner: <https://www.postplanner.com/>
- BlogLovin: <https://www.bloglovin.com/>

GRAPHICS

- Canva: <https://www.canva.com/>
- Typorama: <http://www.apperto.com/typorama/>
- PicMonkey: <https://www.picmonkey.com/>

VIDEO GRAPHICS

- Adobe Spark: <https://spark.adobe.com/>
- Ripl: <http://ripl.com/>

SOCIAL MEDIA TRAINING

- Sweet Tea LLC: <http://sweetteallc.co/>
- Boom Social: <http://boomsocial.net/>
- "The Epic Blog Goals Workbook": Opt-in at <http://www.createifwriting.com/freeplanner>

SOCIAL MEDIA/BLOGGING PODCASTS

- ProBlogger: <http://prologger.com/podcast/>
- Amy Porterfield: <http://www.amyporterfield.com/>
- Social Media Examiner: <http://www.socialmediaexaminer.com/>



BEN WOLF

#42 ACTING OUT - FIGHT SCENE CHOREOGRAPHY FOR WRITERS

- I. Introduction
 - a. Introduce self
 - b. Introduce Splickety
 - c. Explain what is about to happen:
 - i. Safety First
 - ii. Interactive stage combat training (hand-to-hand)
 - iii. Review
 - iv. Questions
- II. Best Practices for Writing a Fight Scene (Before you Act it Out)
 - a. Study human anatomy
 - b. Study fighting/movement styles
 - c. Research weapon usage
 - d. Go shoot some guns
 - e. Watch movies to see what does/doesn't work
 - f. Establish rules for your story world
- III. Rules of Engagement for the Class
 - a. SAFETY FIRST
- IV. Interactive Stage Combat Training - Standup
 - a. Fighting Stance
 - b. Basic Punches
 - c. Basic Kicks
- V. Interactive Stage Combat Training - On the Ground
 - a. Rolls/Falls
 - b. Positioning when on the ground (mount, side control, in-guard, half guard, etc.)
 - c. Basic submissions
- VI. Conclusion
- VII. Questions and Giveaways



BEN WOLF

NIGHT OWLS: MAKE IT WEIRD: AN INTRODUCTION TO SPECULATIVE FICTION

OVERVIEW OF SPEC FIC GENRES

- SCIENCE FICTION
- FANTASY
- PARANORMAL/SUPERNATURAL
- STEAMPUNK (AND OTHER PUNKS)
- SUPERHERO
- DYSTOPIAN/POST-APOCALYPTIC/END

TIMES

- HORROR
- ALTERNATE HISTORY
- GENRE MASHUPS

PARANORMAL/SUPERNATURAL

- VAMPIRES
- WEREWOLVES
- GHOSTS
- ZOMBIES
- PARANORMAL ROMANCE
- ANGELS/DEMONS
- SUPER POWERS
- SHAPESHIFTERS
- WITCHES/WIZARDS/WARLOCKS

SCIENCE FICTION

- PLANETARY COLONIZATION
- SPACE OPERA
- ALIEN INVASION/ENCOUNTER
- CYBERPUNK
- FUTURISTIC
- ROBOT APOCALYPSE/UPRISING
- PLAGUE/VIRUS/ZOMBIES
- MILITARY SCI-FI
- TIME TRAVEL

FANTASY

- HIGH FANTASY
- LOW FANTASY
- DARK FANTASY
- FAIRYTALE
- MEDIEVAL FANTASY
- STEAMPUNK
- SWORD AND SORCERY
- MYTHIC FICTION
- URBAN FANTASY
- EPIC FANTASY

STEAMPUNK

- STEAMPUNK
- CYBERPUNK
- DIESELPUNK
- SOLARPUNK
- WEIRD WEST
- GASLIGHT/DREADPUNK/GOTHIC

HORROR

- ATOMICPUNK
- AIRSHIP/SKY PIRATE

SUPERHERO

- MARVEL
- DC COMICS
- THE WALKING DEAD
- GRAPHIC NOVELS
- MOVIES
- NOVELS
- COMIC BOOKS

DYSTOPIAN

- DYSTOPIAN
- UTOPIAN
- ECOTOPIAN
- FEMINIST UTOPIAN



BEN WOLF

NIGHT OWLS: MAKE IT WEIRD: AN INTRODUCTION TO SPECULATIVE FICTION

POST-APOCALYPTIC

- ZOMBIE
- ROBOT
- NUCLEAR
- CLIMATE

- OTHER MAN-MADE
- ASTEROID/OUTER SPACE
- DRAGON
- APOCALYPTIC

END TIMES

- RELIGIOUS
- POLITICAL
- OTHER MAN-MADE

HORROR

- MONSTER
- SUPERNATURAL/PARANORMAL
- SERIAL KILLERS
- ANGELS/DEMONS
- TORTURE
- PSYCHOLOGICAL
- COMEDY
- LOVECRAFTIAN
- KING HORROR

ALTERNATE HISTORY

- NAZIS/WWII
- CONFEDERACY
- NAPOLEONIC
- WWII
- REVOLUTIONARY WAR
- MEDIEVAL
- PICK JUST ABOUT ANY ERA...

GENRE MASHUPS (THE POSSIBILITIES ARE
ENDLESS)

EXERCISES:

1. PICK YOUR TOP THREE FAVORITE SPEC GENRES FROM THOSE WE DISCUSSED. (YOU CAN CHOOSE A COUPLE FOR MASHUPS IF YOU WANT.)
2. WRITE A ONE-SENTENCE STORY IDEA FOR EACH OF THOSE THREE IDEAS.
3. EXPAND YOUR FAVORITE STORY IDEA BY WRITING A SYNOPSIS, WRITING AN OUTLINE, OR JUST STARTING TO WRITE THE STORY.

NIGHT OWLS: SHOW, DON'T TELL

What is show versus tell? Rather than telling you, let me show you.

"Don't tell me the moon is shining; show me the glint of light on broken glass."

Anton Chekhov (Russian Playwright)

"Don't tell us that the old lady screamed.

Bring her on and let her scream."

—Samuel Clemens (Mark Twain)

Think of **SHOWING** as painting a detailed word picture without blurting out what's going on. Telling is when we tell our readers how to feel, not them experience it themselves. Telling is passive. Showing is active. Active engages the reader.

Example:

Telling: John was so mad he couldn't stay seated.

Showing: Heat fused the collar of John's shirt to his neck. He tightened his fingers around the bottle, stood so fast the metal chair toppled behind him, and hurled the root beer across the room. The smack glass made against glass as it shattered the mirror barely drowned out his scream.

When do you want to **SHOW**?

To evoke emotion. Try to avoid using an emotion word (angry, nervous) if you can.

ASK: Is this a crucial moment in my scene? A turning point? A change in relationships? Are we learning new information? Making a big decision? In the middle of a traumatic event? If my character was a real person, how would she respond?

Voice Cues: The way your character speaks **OUT LOUD**, including tone, pitch, speed, and inflection.

"Don't move." His voice rose.

"He's just a teenager." He said teenager the same way I said stupid.

"Not long." Her voice walks a trembling tightrope.

"Do you want to say goodbye? To Claire?" Dad used his broken voice. A voice I'd never heard before. A voice I didn't want to hear again.



LORI FREELAND



KELLY HARREL

NIGHT OWLS: SHOW, DON'T TELL

Facial Expressions:

Then her eyes start to clear, the superpower of my lips wears off, and she's looking at me like she has kisser's remorse.

She flinches like she's going to pull away.

Body Language:

And in three...two...one...she jerks away to stand stiff and rigid next to me.

Jess grips the sides of her chair like she's on a rollercoaster and her safety harness just snapped.

Sometimes, it works to say what doesn't happen

But she doesn't yell at me. She doesn't question me. She doesn't even look at me.

*Sometimes people can say one thing, but mean another.

"Yeah, it's fine." Her gaze grazes the floor. (says one thing, means another)

Visceral Reactions: An involuntary body reaction. Remember involuntary means you can't control it. (such as faster heartrate, chills, pressure in the lungs)

I curled my bare toes on the icy concrete, my neck tingling more than my slowly freezing feet.

My stomach did a curlicue. How long had he been watching?

Universal Idea—an idea or feeling we all understand.

My stomach took a sailboat ride on choppy waters.

My throat scratched like I'd swallowed sand.

Watching all the hope in his face fall brought back the moment we'd lost Mom.

Use similes and metaphors:

"It was after we started with Gatsby toward the house that the gardener saw Wilson's body a little way off in the grass, and the holocaust was complete." (The Great Gatsby, F Scott Fitzgerald, pg.162)

"A quick, bright smile went round the room like a streak of sunshine." (Little Women, Louisa May Alcott p. 17- when a letter arrives from their father)



LORI FREELAND



KELLY HARREL



NIGHT OWLS: SHOW, DON'T TELL

Emotion Word List

Afraid	Anger	Anguish	Annoyed	Anxiety
Compassion	Confused	Desire	Despair	desperate
Disbelief	Disgust	Excited	Fear	frustration
Grief	Guilt	Happy	Hope	horrified
Insecure	Irritated	Loss	Love	nervous
panic	passion	Proud	Rage	rejected
relief	sad	shocked	startled	tense
terror	uncertain			



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